

JOHN PHILIP SOUSA'S

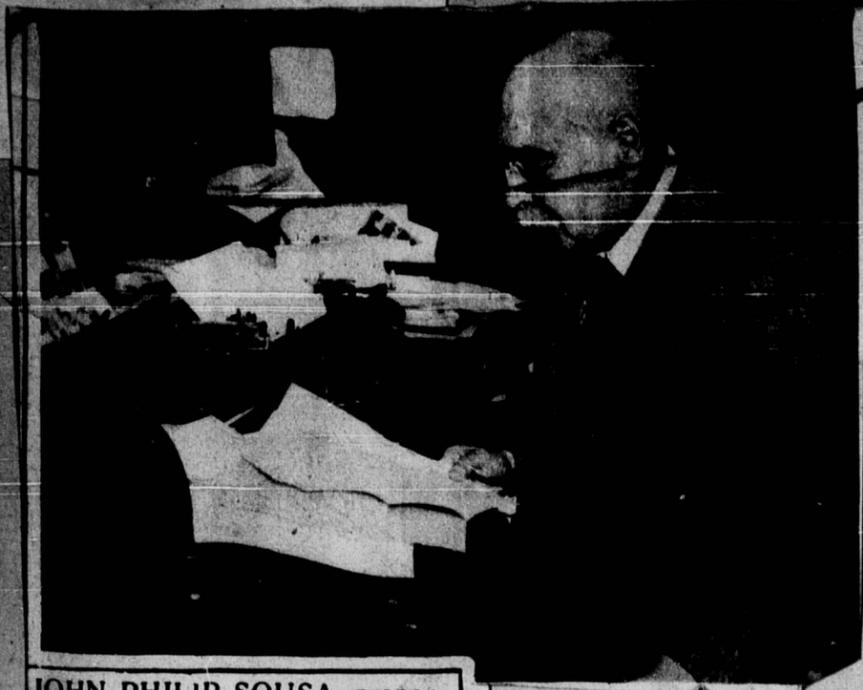
"MARCHING ALONG"

NEWSPAPER  
CRITICISMS  
AND EXCERPTS.

P 1928

CLEVELAND, OHIO  
PLAINDEALER

MAY 13 1928



JOHN PHILIP SOUSA, preparing his autobiography. At the age of 13 he joined the United States Marine Corps Band, and now at 60, he is still a valued member.

VANCOUVER, B. C.  
DAILY PROVINCE

MAY 6 - 1928



BANDMASTER WRITING HIS LIFE STORY: John Phillip Sousa, who is 73, is preparing his autobiography before starting on his fiftieth annual tour

MAY 5 1928  
Southbridge  
map

NEW YORK, May 4.—The United States, producing motor cars and plumbing fixtures faster than any other nation, also has produced most of the world's popular music in the last 25 years. American jazz is heard now all over Europe, and old-timers remember that before that the marches of Sousa could be heard on any afternoon in the beer-gardens of Germany or the wineshops of Vienna and Paris.

The age of the Sousa marches—which has not passed by any means—is vividly recalled in his autobiography, "Marching Along," published in celebration of his 50th year as conductor of his own band. Sousa, now 73 years old, makes the musical nineties live again with hundreds of anecdotes about the great and near-great whom he has known in his long career.

Composers, presidents, prima donnas, prizefighters, actors, kings, and other celebrities jostle against each other and Sousa tells of how King Edward sent him pheasants, and Bob Fitzsimmons, heavyweight champion demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could," with equal gusto.

De Wolf Hopper met his first wife in the cast of one of Sousa's light operas, "Desiree," in which he made his debut. And he met three succeeding wives in the casts of Sousa productions! Sousa met his own wife when he was directing the orchestra for Gilbert and Sullivan's famous "Pinafore," and married her out of the cast, and "lived happily ever after."

Sousa's musical career began when he was very young. He was a member of the Navy band at the age of 13, and has mastered every instrument, even the despised E. Flat alto horn. Before he was 18 he was conducting theatre orchestras in Washington, D. C. In 1880 he became leader of the Marine band, in which position he served under five presidents, and built up the solid fame that has been his ever since.

The Sousa marches, more than 100 in number, are known the world over. The most famous one of all, which has almost become a national anthem, is the "Stars and Stripes Forever," which was completed in Boston, April 26, 1897, just 31 years ago.

Sousa had a contract with his publishers, in those days, which provided him with the magnificent sum of \$35 for each march that he wrote! He also lists in his book 10 light operas, 2 overtures, 12 suites, 62 songs, 6 waltzes, 11 fantasies and 15 miscellaneous compositions. He is the author of several novels and books of musical instruction as well.

Sousa tells plenty of anecdotes in the course of his recollections. When he was on one of his six European tours, his band played in Myra-Tydl, a small town in Wales. The stage had evidently suffered some amateur carpentering. When the band struck up "The Stars and Stripes Forever," the conducting stand collapsed and Sousa was buried seven feet beneath it!

"I went down in a cloud of dust," he says, "and the prima donna, believing I had been killed, rushed out on the stage screaming. I quickly righted myself, however, crawled up out of the depths, bowed to the audience, and said, 'We will now continue.' The concert was a complete success."

The Sousa of today, with smooth cheeks and only a small mustache instead of the magnificent black, curling beard of other days, is a vigorous, dynamic personality. The closing chapters of "Marching Along" contain opinions on almost everything from modern women to jazz, which, he declares, will last only as long as people "hear through their feet instead of through their brains."

JUL 22 1928

"Marching Along" is the title of John Philip Sousa's interesting autobiography. Memoirs would be a better word, since the book is a loosely strung work, anecdotal, mildly humorous, with much that is of interest only to musicians. The story of Sousa's long career is told almost entirely in terms of musical events. This has been the major part of his life despite his many activities. Few people are well aware that Sousa wrote several novels—"The Fifth String" was at one time a widely read book.

Sousa did for the march in America what Strauss did for the waltz in Vienna. Both the Sousa marches and the Strauss waltzes have the same instant appeal. Both are supreme in their field.

"Marching Along" is filled with names of interesting and great people. Mr. Sousa seems to have met every one of interest or importance who lived during his long and busy career. The book is an interesting chapter of American music history, but is still more interesting as a portrait of a genial and lovable man who has written some of the most captivating music of our time. There is more music and more pure musical pleasure to be gotten from the best of the Sousa marches than there is to be derived from all of the lugubrious and imitative symphonies written by the American composer up to this time.

The author of "The Sheik" (E. M. Hull) added a word to the general vocabulary that had not commonly been there, gave it a new meaning, created a type of male vamp, and made the career and fortune of Rudolph Valentino.

I didn't read "The Sheik." When I saw a book on the table this week by the author of Valentino—I mean "The Sheik"—I took it up prepared to read and laugh. I remained to be interested. It is a very readable and always exciting story about circus people—and the background of the American circus is an extremely picturesque one for any writer—with villains, heroines, "big cats," mystery, intrigue, cruelty, heroes, love, "everything." It's quite a rousing story.

I wonder if the drug store corner male vamp with the varnished hair—the "sheik" of momentary popularity—will give way to a generation of "lion tamers?"

APR 26 1928

SOUSA PUBLISHES BOOK

Celebrates Anniversary of Famous March With Autobiography.

By Leased Wire From The New York World

NEW YORK, April 25.—John Philip Sousa tomorrow will celebrate with the publication of a book called "Marching Along," the 31st anniversary of the composition of his famous march, "The Stars and Stripes Forever."

The tome is autobiographical. In it, Sousa, now in his 73rd year, has gathered recollections of more than half a century of American life, including pictures of the civil war days. As bandmaster, Sousa and his musicians have traveled 1,200,000 miles and visited every corner of the earth.

MAY 20 1928

"Marching Along" is the title of John Philip Sousa's autobiography (Boston, Hale, Cushman & Flint, 384 pages, \$5), just published. It is the "march king's" recollection of men, women and music, a befitting genial incident, good humor and good sense, and no arresting personality.

MAY 11 1928

"MARCH KING" HAS  
NO FEAR OF JAZZ

When it is Good it is Very, Very Good and When it is Bad it is Horrid, Sousa Declares.

By JOHN PHILIP SOUSA  
Famous Band Leader

New York, May 10.—Will jazz supplant the stirring marches which the American public loved for so long? Fifty years ago I was dubbed the "March King," and in my half-century as a conductor of my own band, I think I have learned a great deal about the real taste of the American public.

"Jazz," like the well-known little girl with the curl, when it is good is very, very good, and when it is bad it is horrid. The greater part of it is very bad. Its popularity is the result of the avowed tastes of those people who care only for music which is strongly rhythmical. I feel that it will endure just as long as people hear it through their feet instead of through their brains!

Marches, of course, are well known to have a peculiar appeal for me. They are, in a sense, my musical children. The tempo of the march, like the beat of an African war drum, speaks to a fundamental rhythm in the human organization, and is answered. A march stimulates every chapter of vitality, wakens the imagination and spurs patriotic impulses which may have been dormant for years.

My own marches, of which I have written 103, have been played all over the world, and I have frequently encountered them under strange and amusing circumstances, many of which I have related in my autobiography, published under the title of "Marching Along."

In Krugersdorp, Africa, I was treated to a Victrola concert of some 15 or 20 of my own marches. I was lunching at one of the famous road houses in the vicinity, when suddenly the proprietor moved his Victrola out on the front porch, and the strains of "The Stars and Stripes Forever" startled us all.

The native Kaffirs surrounded the place. I do not know whether the proprietor told them that I was the composer of the march, or the inventor of the Victrola, but I was alarmed at the worship I received. One by one those natives stole up, felt my coat, and salaamed until their noses nearly touched the dirt.

In Venice, I was entertained to hear "The Washington Post," one of my popular marches, very well played by Castiglioni's band in the piazza of St. Mark. At the close of the piece we inquired for a copy of it in a nearby music store. I was immediately supplied with a copy by "Giovanni Filippo Sousa."

"Who is this composer?" I asked. "Oh," said the shopkeeper, "he is one of our most famous Italian composers."

When I introduced myself there was much laughter, and the shopkeeper nobly offered to charge me only the wholesale price for a pirated copy of my own march!

I have the greatest faith in the originality and power of American music. We can afford the best in this country, and once convinced that we desire it, we are going to achieve the best in music.

The rest of the world has had a long start, but the American composer with his heritage of creative genius from a race which has produced 12 out of 20 of the great inventions of the past three centuries, is well qualified to catch up. The American public is essentially music-loving and it loves good music. I have "laid my ear to it, to see if it be in tune" as I have gone "Marching Along" down through many years, and it has never discouraged or disappointed me.

MAY 27 1928

Sousa Tells  
Life Story  
In His Book

JOHN PHILIP SOUSA, the most famous bandmaster the world has ever known, last Thursday celebrated the 31st anniversary of the composition of his most famous march, "The Stars and Stripes Forever," with the publication of a book called "Marching Along"—his biography. The book is issued by Hale, Cushman & Flint, of Boston.

Sousa is now 73 years old, and his book contains vivid recollections of three quarters of a century of life in America, including descriptions of the days of the Civil war and those immediately following it. In his long life the "March King," as he is known, has traveled 1,200,000 miles with his musicians, covering every part of the globe. In July of this year his band will reassemble under his leadership for its 50th annual tour.

Among the varied activities of his colorful career, the first occupation listed in the book is that of baker's boy, at which position he lasted just three days, he confesses. When he took up music at an early age, he rapidly mastered every instrument in the orchestra. His debut in public was as a violinist, and before he was 18 he was conducting theatre orchestras in Washington, D. C.

The Sousa marches, over a hundred in number, are known the world over. He lists in his book 10 light operas, 2 overtures, 12 suites, 62 songs, 6 waltzes, 11 fantasies and 15 miscellaneous pieces of his own composition. He is the author of several novels and books of musical instruction as well. Decorations by kings and emperors, proclamations and keys to cities seem to have been showered on this musical American in greater number than on almost any other "good will ambassador" known to fame.

Mr. Sousa tells in his book of some curious paradoxes in his career. For example, although more people heard his band in a single concert than any other band leader—153,000 at the Glasgow International exposition in 1901—he received only \$35 for all the rights to one of his most famous marches, "The High School Cadets."

Sousa's tours carried him into the wilds of Africa, Tasmania and other distant lands. Among the amusing incidents described is one that occurred in Myrta-Tydvil, a small town in Wales. The stage had evidently suffered some amateur carpentering. When the band struck up "The Stars and Stripes Forever" the conducting stand collapsed and Mr. Sousa was buried seven feet beneath it.

"I went down in a cloud of dust and debris," he says, "and the prima donna, Miss Root, on hearing the crash, believed I had been killed and rushed out on the stage, screaming. I quickly righted myself, however, crawled out of the depths, bowed to the audience, and said, 'We will now continue.' Calmly we finished the program."

In 1917, although he was then 62 years old, Sousa went on active service for the United States navy as conductor of the Marine band once more. As conductor of the Marine band during the war he toured the country giving benefit concerts, raising money for Liberty loans. For his services he was given the rank of lieutenant commander.

JUN 16 1928

Sousa Is Feted

NEW YORK, June 9. — Lieutenant Commander John Philip Sousa was the guest of honor yesterday at a luncheon given to him at the National Republican Club, in celebration of the famous band leader's 50th annual tour. The luncheon was tendered by Hale, Cushman & Flint, Boston publishers, who have just published Mr. Sousa's autobiography.

APR 27 1928

### John Philip Sousa

John Philip Sousa, the most famous bandmaster the world has known, died (April 26) at the age of 72. His first assistant was the composer of his famous march, "The Stars and Stripes Forever," with the publication of a book called "Marching Along"—his autobiography. The book is issued by Hale, Cushman & Flint of Boston.

Mr. Sousa is now 72 years old, and his book contains vivid recollections of three-quarters of a century of life in America, including descriptions of the days of the Civil War and those immediately following it. In his long life the "March King," as he is known all over the world, has traveled 1,300,000 miles with his musicians, covering every part of the globe. In July of this year, his band will reassemble under his leadership for its fiftieth annual tour.

Among the varied activities of his colorful career, the first occupation listed in the book is that of a boy's boy, at which position he lasted just three days, he confesses. When he took up music at an early

age, he rapidly mastered every instrument in the orchestra, even the despised E-flat alto horn. His debut in public was as a violinist, and before he was eighteen he was conducting theater orchestras in Washington, D. C.

**100 MARCHES**

The Sousa marches, over a hundred in number, are known the world over. He lists in his book 10 light operas, 2 overtures, 12 suites, 63 songs, 6 waltzes, 11 fantasies, and 15 miscellaneous pieces of his composition. He is the author of several novels and books of musical instruction as well. Decorations by kings and emperors, proclamations and keys to cities seem to have been showered on this musical American in greater number than on almost any other "good will ambassador" known to fame. As leader of the United States Marine band, he was personal bandmaster to five Presidents, and knew many others more or less intimately.

Mr. Sousa tells in his book of some curious paradoxes in his career. For example, although more people heard his band in a single

concert than any other band leader—\$53,000 at Glasgow International exposition in 1901—he received only \$85 for all the rights to one of his most famous marches, "The High School Cadets." Another paradox: Sousa was on very easy terms with King Edward VII and Queen Alexandra of England and played for them frequently at their invitation. The German kaiser, however, countermanded a "command performance" because all the negotiations had not been carried in strict accordance with Prussian official etiquette. In spite of this, Sousa was the first conductor to play "Die Wacht Am Rhein" in Paris after the Franco-Prussian War, in the face of warnings that it would cause a riot.

**IN FAR LANDS**

Sousa's tours carried him into the wilds of Africa, Tasmania, and other distant lands. Among the amusing incidents described is one that occurred in Myrta-Tydvil, a small town in Wales. The stage had evidently suffered some amateur carpentering. When the band struck up "The Stars and Stripes Forever," the conducting stand collapsed and Mr. Sousa was buried seven feet beneath it.

"I went down in a cloud of dust and debris," he says, "and the prima donna, Miss Root, on hearing the crash, believed I had been killed and rushed out on the stage, screaming. I quickly righted myself, however, crawled up out of the depths, bowed to the audience and said, 'We will now continue.' Calmly we finished the program."

"The news of my mishap spread throughout the kingdom and nearly every day some anxious person would come and ask if I were injured. I believe that among these solicitous callers who seemed so delighted to learn that I was whole and uninjured there were agents sent by the various cities to inquire so that the concert dates might be called off in plenty of time!"

In 1917, although he was then 62 years old, Sousa went on active service for the United States navy as conductor of the Marine band once more. He had joined the U. S. Marine corps and the same band at the age of 13! As conductor of the Marine band during the war, he toured the country giving benefit concerts, raising money for Liberty loans, and giving unstintingly of his time and energy. For his services he was given the rank of lieutenant-commander.

The autobiography is graphically told, and abounds in intimate anecdotes of the great and near-great of three-quarters of a century. De Wolf Hopper, the famous comedian, made his debut in one of Sousa's first light operas, "Desiree." Hopper's first wife was a member of the cast of this show, and three succeeding wives he also met in various of Sousa's productions.

DETROIT, MICH. FREE PRESS

JUL 2 2 1928

"Marching Along." By John Philip Sousa. Hale, Cushman and Flint, Inc.

Recollections of men, women and music, covering half a century—from the Civil war through the World war—are gathered into this autobiography under the very apt title, "Marching Along." Sousa, pere, was a Portuguese born in Spain (we often wondered what nationality claimed the name) while the March King's mother was Nordic. John Philip was born in Washington, D. C., on November 6, 1854. At the age of seven he was enrolled as a student in a music class. At the end of three years the teacher, Professor Espueta, held an examination and came to the elder Sousa in despair saying: "That damned boy of yours has won all five medals but I cannot give them all to him—it would excite comment." Thus was the famous bandmaster's career started and he has been winning medals, honors and decorations ever since.

This is an informal narrative and shows Lieutenant-Commander John Philip Sousa as a many-sided personality. You wouldn't think of him as an expert trap-shooter or the author of several novels but he is both, and during his public career

he has made friends with "actors, artists, sportsmen, presidents and kings." The final chapter of the volume, in which he discusses the future of music in America and the march and writing of marches and gives advice to young composers, is especially interesting.

APR 30 1928

John Philip Sousa's autobiography.

"Marching Along," yields one of the year's best anecdotes. Charles Klein, who wrote the libretto of "El Capitan," one of Sousa's biggest musical comedy hits, is the hero of the story.

"Sometime after the initial performance of 'El Capitan,' the Lambs club invited Klein and myself to a dinner," Sousa recounts. "Although Klein was an interesting raconteur when surrounded by a few friends and sympathetic listeners, it was an utter impossibility for him to think on his feet."

"His brain refused to work when he was called upon to make a speech. At this dinner, after I had spoken briefly, the toastmaster called upon Mr. Klein. The poor fellow arose, looked about him helplessly for a moment, said haltingly, 'I am yours truly, John L. Sullivan,' and stopped for a full minute."

"Then, in a voice full of real agony he asked, 'Will someone kindly hit me with a bottle?' and sat down."

STAR

Washington Dec APR 22 1928

Once more we have the opportunity to announce the start of a new publishing house. This time it is a Boston firm, Hale, Cushman and Flint, and their first book will be John Philip Sousa's "Marching Along" which will be published on April 26, the anniversary of the publica-

tion of "Stars and Stripes Forever," which first appeared April 26, 1897. The occasion of the anniversary will be celebrated by the public appearance of Mr. Sousa in Boston, where he will be shown signal honors.

MUSICAL LEADER

JUN 7 1928

J. P. S.

We are about to go out and get Mr. Sousa's book. It seems from hearsay, to be as full of fun as is he, and that it saying much! He is the most amusing of men and gets increasingly so. We went to college with Priscilla Sousa and so we feel "sort o'" in the family! When we were little, we used to hear the Gilmore Band; now Goldman and Sousa are the kings!

MAY 4 1928  
Requiem Last



BANDMASTER WRITING HIS LIFE STORY: John Phillip Sousa who is 73, is preparing his autobiography before starting on his fiftieth annual tour

CHICAGO, ILL.  
NEWS

APR 26 1928

**SOUSA PUBLISHES BOOK:  
IT'S "MARCHING ALONG"**

Special to The Chicago Daily News.  
New York, April 26.—John Phillip Sousa, the bandmaster, today celebrates the thirty-first anniversary of the composition of his most famous march, "The Stars and Stripes Forever," with the publication of a book called "Marching Along"—his autobiography.

Mr. Sousa is now 73 years old, and his book contains vivid recollections of three-quarters of a century of life in America, including descriptions of the days of the civil war and those immediately following it. In his long life the "march king," as he is known all over the world, has traveled 1,200,000 miles with his musicians, covering every part of the globe. In July his band will reassemble under his leadership for its fiftieth annual tour.

FLORISTS.

SAN FRANCISCO, CALIF.  
CHRONICLE

MAY 13 1928



PORTLAND, ORE.  
OREGONIAN

MAY 22 1928

John Phillip Sousa, the march king, whose name is known to every schoolboy in America and every other one abroad, has just published his memoirs. No American musician has been the recipient of as many honors as he—nor could one essay to name one who should. The life story of this man is recounted en-

gagingly in "Marching Along," which is just off the press of the Boston house, Hale, Cushman & Flint.

**"MARCHING ALONG"**

John Phillip Sousa at 73 at work on his autobiography. He is soon to start on his fiftieth annual tour of the United States. He joined the U. S. Marine Band 60 years ago.

—Wide World

MAY 6 - 1928

## Anecdotes From Sousa's Life in Autobiography

NEW YORK, May 5.—American jazz is heard now all over Europe, and old-timers remember when the marches of Sousa could be heard on any afternoon in the beer-gardens of Germany or the wine-shops of Vienna and Paris.

The age of the Sousa marches—which has not passed by any means—is vividly recalled in his autobiography, "Marching Along," published in celebration of his 50th year as conductor of his own band. Sousa, now 73 years old, makes the musical nineties live again with hundreds of anecdotes about the great and near-great whom he has known in his long career.

Sousa tells how King Edward sent him pheasants, and Bob Fitzsimmons, heavyweight champion, demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could," with equal gusto.

De Wolf Hopper met his first wife in the cast of one of Sousa's light operas, "Desiree," in which he made his debut. And he met three succeeding wives in the casts of Sousa productions! Sousa met his own wife when he was directing the orchestra for Gilbert & Sullivan's famous "Pinafore," and married her out of the cast, and "lived happily ever after."

### Played at Age of 13.

Sousa's musical career began when he was very young. He was a member of the Navy Band at the age of 13, and has mastered every instrument even the despised E Flat alto horn. Before he was 18 he was conducting theater orchestras in Washington, D. C. In 1880 he became leader of the Marine Band, in which position he served under five Presidents, and built up the solid fame that has been his ever since.

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### Buried in Stand Collapse.

Sousa tells plenty of anecdotes in the course of his recollections. When he was on one of his six European tours, his band played in Myra-Tydil, a small town in Wales. The stage had evidently suffered some amateur carpentering. When the band struck up "The Stars and Stripes Forever," the conducting stand collapsed and Sousa was buried seven feet beneath it!

"I went down in a cloud of dust," he says, "and the prima donna, believing I had been killed, rushed out on the stage screaming. I quickly righted myself, however, crawled up out of the depths, bowed to the audience, and said, 'We will now continue.' The concert was a complete success."

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MAY 5 - 1928

## SOUSA IN AUTOBIOGRAPHY RECOUNTS MEMORIES OF 50 YEARS AS CONDUCTOR

### Assistance of Army Promptly Secured in Meeting of Emergencies.

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## SALT LAKE CITY, UTAH DESERT NEWS

JUN 9 1928

## Sousa Tells the Story of His Eventful Career

It was an English critic who first, many years ago, gave to John Philip Sousa the title of "the march king" by which he is known all over the world and to which he has proved his right by the number of his march compositions—one hundred and five are listed in the enumeration of his work in this volume, "Marching Along." For 36 years he has been making Sousa's Band one of the most famous of musical organizations not only in his own but in all the other important countries of the world. He is now 74 years old and for half a century he has been an active and prominent figure in musical circles. His busy life has brought him thousands of contacts with people of all manner of gifts and many thousands more among those of humbler station. It has been a most interesting life, filled with work, achievement, friends, fame, happiness and right interestingly he tells in this volume the full story of it from childhood to the present time.

Mr. Sousa presents a problem for students of heredity, for neither his father, a Portuguese of cultivated, liberal mind, nor his mother, a German, had any musical talent. His mother was singularly lacking in that respect and his father had merely an appreciative ear. But they recognized the gift he began to give evidence of possessing while he was little more than an infant. "From childhood," he says, "I was passionately fond of music and wanted to be a musician. I have no recollection of any real desire ever to be anything else." At seven he began special work in a musical academy in Washington, where he was born; as a very small boy he composed little tunes and played them for his mother on his violin; at 11 he was playing as a professional on the violin; at 15 he was a teacher on that instrument, and at 26 he becomes a national figure as director of the marine band. And his long life has been a constant progression along the path of renown.

In interesting narrative he describes that progress from year to year, interspersing it with a thousand anecdotes about events, people, happenings of all sorts. Frequently these little stories are amusing in themselves, for Mr. Sousa has a strong sense of humor, and when they are not he usually makes them so in the telling.

While Mr. Sousa's book will have particular consequence for lovers of music, a much wider audience will find it full of interest. A many-sided man—the four page list of his works shows that in addition to his varied musical achievements which include operas, suites, songs, fantasies, marches, waltzes, he has written novels, verse books of instruction, biography—he has touched life at many points and his generally written biography is covered by all of them.

MAY 26 1928

## With America's "March King" John Philip Sousa's Career

By Harold D. Carew

**MARCHING ALONG.** Recollections of Men, Women and Music. By John Philip Sousa. Boston: Hale, Cushman and Flint.

**WHO THAT** has sat under the magic spell of that incomparable American, the beloved "March King," will soon forget the soul-stirring presence of the man? More than builders of empire, more than presidents and statesmen, John Philip Sousa epitomizes the spirit that is America's. For he made that spirit articulate, made it throb in the hearts of three generations of Americans by the martial strains of his music. His baton has been a symbol and he himself an inspirer and idol of boys and girls everywhere.

Born in Washington in 1854, the son of a Portuguese father and a Bavarian mother, Sousa early in his boyhood became a violinist of promising ability. The elder Sousa was a member of the United States Marine Band for many years, having joined that organization in 1850. Thirty years later his son was called to be its director and during the following twelve years made its fame world-wide. In 1892 he resigned to organize Sousa's Band, which for thirty-five years has held a warm place in the hearts of the American people.

It is as a composer of marches that the great bandmaster will perhaps be longest remembered. Happily, we need not yet concern ourselves about his ultimate place in the musical history of America, for John Philip Sousa is still actively engaged in the occupation which has been his life work. Long ago he became the "March King," and the "March King" he has remained unto this day, a unique personality, a man who has won the affection of the country by his genius for music and his genius for friendship.

**WHOSE PULSE** has not quickened at the strains of "The Stars and Stripes Forever," "El Capitan," "The Washington Post," "The High School Cadets" and a score of other musical successes that swept across the country in the gay nineties? We are still hearing the echoes of the marching feet of those distant years, and the present generation, whenever a band strikes up one of those stirring pieces, catches the same spirit that animated America three decades and more ago.

It is hard to believe that the "March King" will soon celebrate his seventy-fifth birthday. We cannot think of him as having anything to do with age, for he typifies all that is perennially young. But time has marked off the years, and Mr. Sousa has written his recollections of the busy and pleasant years he has been going up and down the country entertaining us with his music.

In "Marching Along" Mr. Sousa gives us the story of his boyhood, pays his tribute to the devoted father who very effectually interposed his objection to the son's becoming a baker and turned the boy's thoughts definitely toward a

musical career; tells of the struggles he encountered to establish himself, and of the satisfactions and joys which came when success crowned his efforts. Modestly he gives us the intimate pictures of his friendship with four presidents while he was leader of the musical group that always furnished entertainment at the White House. His earlier marches won him fame, but no emoluments, for he sold many of them for a few dollars apiece and made their publishers wealthy.

As the spirit of Mr. Sousa's intense Americanism is discernible in his music, so is it discernible in the pages of his book. He believes that music is a vital and integral part of American life, but he also believes that music, like all the other arts, knows no national boundaries. The influence of foreign composers on American composers is becoming negligible, he asserts. "I have every sort of faith in America's meed of musical artists and music-lovers. I firmly believe that we have more latent musical talent in America than there is in any other country. But to dig it out there must be good music throughout the land, a lot of it. Everyone must hear it, and such a process takes time. . . . We can afford the best in this country, and once convinced that we desire it, we shall achieve it. . . . The rest of the world has had a long start, but the American composer with his heritage of creative genius from a race which has produced thirteen out of twenty of the great inventions of the past three centuries, is well qualified to catch up!"

**WHILE MARCHES** are in a peculiar sense Mr. Sousa's musical children, he has written ten operas besides waltzes, songs, dances, cantatas and symphonic poems. And how does he create them? someone once asked him. "Often I fix my mind upon some objective—such as the broad spaces of the West, the langorous beauty of the South, the universal qualities of America as a whole. And then comes its musical expression—be it thunder or sunshine. Any composer who is gloriously conscious that he is a composer must believe that he receives his inspiration from a source higher than himself. That is part of my life credo. Sincere composers believe in God."

Here is a book which ought to receive the attention of the committee in charge of the Pulitzer awards; but whether it does or not, it will be welcomed by the American public. "I hope," says Mr. Sousa in his closing pages, "that, long after my marches have been forgotten, the clarion call of America which I tried to make the keynote of my compositions will continue to inspire her children with undying loyalty." But the compositions of the "March King" will never be forgotten while America endures. The immortality of John Philip Sousa's fame is secure, and the martial music he gave us will go ringing down the centuries.

JUN 7 1928

Pottsville Pa

### GENIUS

In this life there are many anomalies and in the crop the one that raises its head possibly the highest is that of genius. We cannot understand it; we cannot get at its genesis. It amazes us, perplexes us and, try as we may, we cannot even get near a solution to it. Let us cite a few instances of genius.

There is "Doc" Kinkade of the Wright Airplane Company. He is their motor genius; he is the man who conditioned the motors for Lindbergh's flight, for Captain Byrd's North Pole flight and for other notable airplane ventures. When "Doc" Kinkade was only a boy he took apart a watch his father had given him. Most all boys do that, in fact most of us will admit having done it. But Kinkade put the watch together again and it worked. From then on he started to show mechanical genius of a high order. Today he is looked upon as being the greatest motor expert in the world. None of Kinkade's ancestors were of a mechanical turn of mind. How did it happen that this particular faculty was interwoven in his composition and started to develop so early in life?

John Philip Sousa was born of a mother and father who had no musical talent. It has been said that "his mother was singularly lacking in that respect." Mr. Sousa says: "From boyhood I was passionately fond of music and wanted to be a musician. I have no recollection of ever desiring to be anything else." At the age of seven years he began special work in a musical academy in Washington. Then he began to compose little tunes which he played for his mother on his violin. At the age of eleven he was playing as a professional on the violin. At the age of fifteen he was teaching on that instrument and at the age of twenty-six he became a national figure as director of the Marine Band. Where did Sousa's genius come from? He did not inherit it for so far as can be traced there were no musicians in the line behind his mother and his father.

Did it ever occur to you that geniuses of various type are fed into this world in very nice proportion? Today we have an Edison and a Marconi. We may not have geniuses to measure up to them, or anywhere near them, for a hundred years or more and then along will come somebody endowed especially, it would seem, to cope with conditions then existing

and to devise for the particular needs and convenience of the people of the time.

If there were too many geniuses in the world they would be fighting horribly; as it is there just seems to be, possibly, enough. The progeny of a great man seldom reflects his greatness.

A man born of humble parentage and without any especial distinction suddenly forges to the front and amazes the world. Nobody can understand it; the world has tired trying to understand it. It is only another manifestation of the wonderful power that directs all things and directs them so wisely and well for the benefit of mankind.

LOUISVILLE, KY.

MAY 6 - 1928



Left)—THE AUTHOR AT WORK UPON "MARCHING ALONG."—John Phillip Sousa, who 60 years ago at the age of 13 joined the United States Marine Corps Band, is now preparing his autobiography of the intervening years. —Wide World Photo.

HUDSON, N. Y.  
STAR

MAY 28 1928

a Virginia bene

## SOUSA, IN AUTOBIOGRAPHY, RECOUNTS MEMORIES OF 50 YEARS AS CONDUCTOR

New York, May 27.—The United States, producing motor cars and plumbing fixtures faster than any other nation, also has produced most of the world's popular music in the last 25 years. American jazz is heard now all over Europe, and old-timers remember that before that the marches of Sousa could be heard on any afternoon in the beer-gardens of Germany or the wine-shops of Vienna and Paris.

The age of the Sousa marches—which has not passed by any means—vividly, "Marching Along," published in celebration of his 50th year as conductor of his own band. Sousa, now 73 years old, makes the musical nineties live again with hundreds of anecdotes about the great and near-great whom he has known in his long career.

Composers, presidents, prima donnas, prizefighters, actors, kings, and other celebrities jostle against each other, and Sousa tells of how King Edward sent him pheasants, and Bob Fitzsimmons, heavyweight champion, demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could," with equal gusto.

De Wolf Hopper met his first wife in the cast of one of Sousa's light operas, "Desiree," in which he made his debut. And he met three succeeding wives in the casts of Sousa productions! Sousa met his own wife when he was directing the orchestra for Gilbert and Sullivan's famous "Pinafore," and married her out of the cast, and lived happily ever after.

### PLAYED AT AGE OF 13

Sousa's musical career began when he was very young. He was a member of the Navy band at the age of 13, and he mastered every instrument, even the despised E. Flat alto horn. Before he was 18 he was conducting theater orchestras in Washington, D. C. In 1862 he became leader of the Marine band, and he served un-

der five presidents, and built up the solid fame that has been his ever since.

The Sousa marches, more than 100 in number, are known the world over. The most famous one of all, which has almost become a national anthem, is the "Stars and Stripes Forever," which was completed in Boston, April 26, 1897, just 31 years ago.

Sousa had a contract with his publishers, in those days, which provided him with the magnificent sum of \$35 for each march that he wrote. He also lists in his book 10 light operas, 2 overtures, 12 suites, 62 songs, 6 waltzes, 11 fantasies and 15 miscellaneous compositions. He is the author of several novels and books of musical instruction as well.

### BURIED IN STAND COLLAPSE

Sousa tells plenty of anecdotes in the course of his recollections. When he was on one of his six European tours, his band played in Myra-Tyddil, a small town in Wales. The stage had evidently suffered some amateur carpentering. When the band struck up "The Stars and Stripes Forever," the conducting stand collapsed and Sousa was buried seven feet beneath it!

"I went down in a cloud of dust," he says, "and the prima donna, believing I had been killed, rushed out on the stage screaming. I quickly righted myself, however, crawled up out of the depths, bowed to the audience, and said, 'We will now continue.' The concert was a complete success."

The Sousa of today, with smooth cheeks and only a small mustache instead of the magnificent black, curling beard of other days, is a vigorous, dynamic personality. The closing chapters of "Marching Along" contain opinions on almost everything from modern women to jazz, which, he declares, will last only as long as people "hear through their feet instead of through their brains."

SYRACUSE, N. Y.  
POST STANDARD

MAY 20 1928

## An Attic Salt Shaker

BY W. ORTON TEWSON.

AMONG the cheery stories told by John Phillip Sousa, the "March King," in his sparkling recollections "Marching Along," is one dating back to the time when he was bandmaster of the United States Marine Corps band. An opportunity presented itself for Sousa to say a good word to Secretary of the Navy Tracy on behalf of a cornetist whose solo work had particularly pleased the secretary.

IN doing this, Sousa also called the secretary's attention to the meagre pay the bandsman received:

"All the government pays him is \$38 a month," he added.

"You say he doesn't drink?" said Tracy.

"Not a drop."

"And he doesn't smoke?"

"Not a puff."

"And you say, too, that his general habits and conduct are good?"

"He leads absolutely the simple life."

"Well, Sousa," and the secretary leaned back in his chair, "for heaven's sake, what good will money do him?"

LOCAL theater orchestras in the days when Sousa was musical director for Milton Nobles' "The Phoenix" company, were not always reliable, that is, musically. One day, at Streator, Ill., where the company was to perform that night, Sousa found the leader of the theater orchestra at work in a paint shop—he was a painter by day—and after arranging for the help of the orchestra, he inquired what the charge per man was.

"Two dollars a skull," was the reply.

"I want 10 skulls," ordered Sousa, naming the particular instrumentalists, he desired.

THE important matter of a rehearsal was then taken up.

"Rehearsal be blowed," said the painter-leader, "we never rehearse here. Don't lose any sleep over us. We're all right."

No argument could budge him.

That night Sousa faced the world's worst orchestra. None of the players knew one note from another. Pandemonium reigned. Finally, Sousa ordered them out of the theater. They refused to go without their pay.

SOUSA complained to the local manager, who, after listening, said:

"All right, just call in the constable and put them out as usual."

As the constable was doing his duty, the local manager explained to Sousa:

"They never have a rehearsal because if they did they would be discharged before the performance."

AT a town in Kansas, the local theater manager advised Milton Nobles and Sousa to get the city band to play in front of the theater for half an hour before the show opened.

"The whole town will turn out," he said, "and will pack the house. The band won't cost you a cent; all they ask is that you let them in to see the performance."

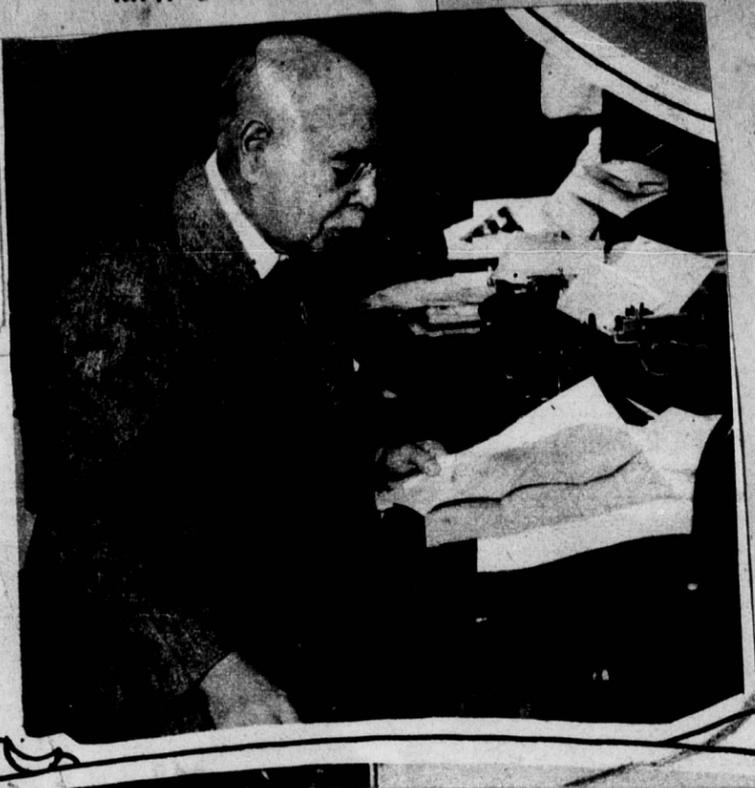
As the band only numbered about 20, it was thought to be a good stroke of business.

THE theater was on the ground floor, and in due course, the band having performed its part of the contract, passed inside. It had been arranged that their instruments were to be used as passports into the theater. After about a hundred men had entered with instruments, Sousa began to get suspicious and investigated. He noticed a man come in with an instrument, immediately go to an open window, hand it to a fellow outside, who went round to the front door and came in with it. He, in turn, handed it to someone else outside.

They were packing the house with a vengeance!

BALTIMORE, MD.  
SUN

MAY 6 - 1928

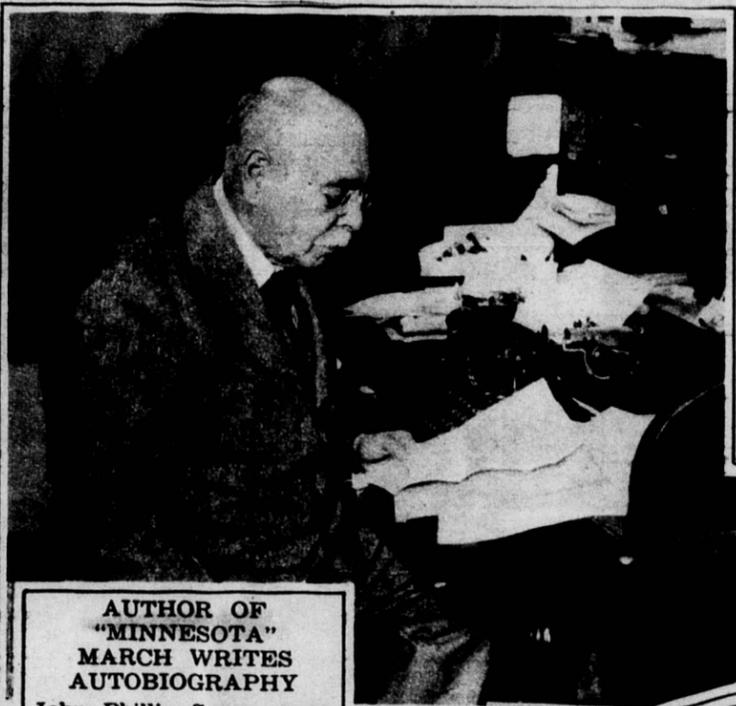


**SOUSA  
WRITES  
AUTOBI-  
OGRAPHY**  
John Philip  
Sousa, "The  
March King,"  
Looks Over His  
Notes. He Has  
Been A Profes-  
sional Musician  
For Sixty Years  
(Wide World.)

MINNEAPOLIS, MINN.

MAY 6 - 1928

Journal



**AUTHOR OF  
"MINNESOTA"  
MARCH WRITES  
AUTOBIOGRAPHY**

John Phillip Sousa, com-  
poser of the "Minnesota"  
march for the University  
of Minnesota, and who 60  
years ago at the age of  
13 joined the U. S. Marine  
Corps Band, seen at his  
desk preparing his autobi-  
ography before starting on  
his 50th annual tour of  
the country.

Wide World Photo

DETROIT, MICH.  
TIMES

MAY 11 1928

**Sousa Publishes  
His Autobiography**

"Marching Along," an autobiogra-  
phy of John Phillip Sousa, the  
march king, has been published by  
Hale, Cushman & Flint.

It is a compilation of the arti-  
cles which Sousa wrote last year  
for the "Saturday Evening Post."  
The band leader and composer has  
seven books on various subjects to  
his credit.

Sousa, now 74, will begin his an-  
nual Summer tour at the head of  
his band early in July.

NEW YORK, N. Y.  
HERALD-TRIBUNE

JUL 1 1928

**MARCHING ALONG.**

By John Philip Sousa. Bos-  
ton: Hale, Cushman and Flint  
\$5.

**H**ERE is the life story of the man who  
has set the patriotic rhythm of the  
American pulse, established the march-  
ing beat of the Odd Fellows and the  
Elks and the Modern Woodmen in full  
regalia, and quickened the pace of every  
band concert, great or small, for several  
decades past. By no means a small meas-  
ure of achievement for one man, it amply  
justifies the note of modest satisfaction  
which the author occasionally sounds.

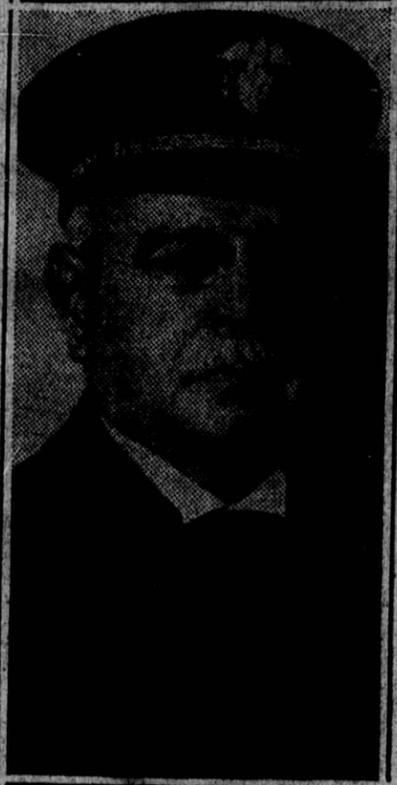
John Phillip Sousa is as typical of his  
time as Henry Ford or William Jennings  
Bryan; his attainments reflect the prac-  
tical organizing skill of the former and  
the sentimental appeal of the latter. He  
gives verbatim reports of his own con-  
versation in which such phrases as "this  
mundane sphere" and "this dusky fac-  
totum" reverberate, but he leaves a  
musical record which is as imposing as it  
is popular.

These recollections are rich in incidents  
and continuously amusing—a valuable  
contribution to the archives of Americans.

MAY 5 1928

Alamy

VENERABLE  
BANDMASTER



JOHN PHILIP SOUSA

73, noted bandmaster, 50 years a con-  
ductor. He has written his auto-  
biography

NEW BEDFORD, MASS.  
MERCURY

MAY 8 - 1928

Enjoyment of John Phillip Sousa's  
"Marching Along" was lessened for us  
by what seemed to us the omission of  
matters to memory dear. There was  
we thought, too little attention paid  
to the bandstand at the World's Fair,  
and not enough stuff about how Arthur  
Fryor and two other trombonists used  
to stand up to play part of "The High  
School Cadets," and part of "Manhat-  
tan Beach."

Little does the March King know,  
for example, that it was a great trick  
for Chicago schoolboys to say, "I'll  
be there Sousa've had lunch."

SAN JOSE, CAL.  
MERCURY-HERALD

JUL 9 1928

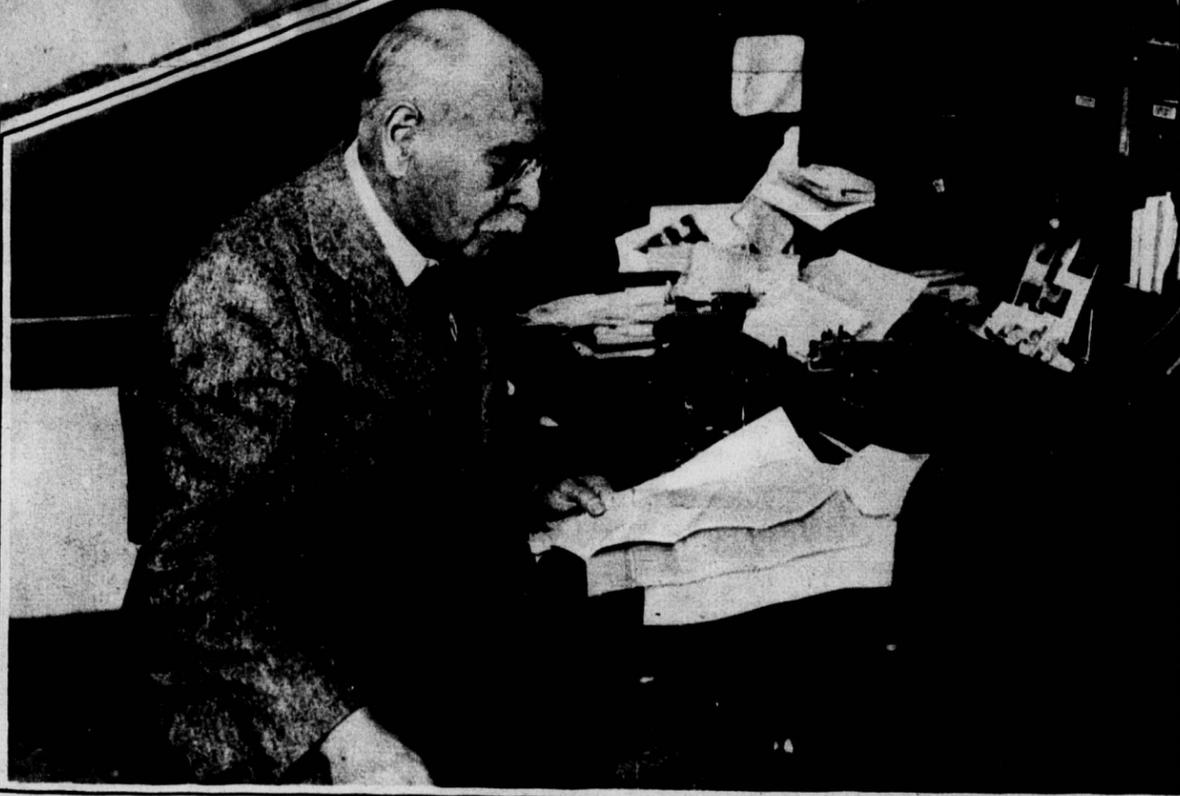
What John Phillip Sousa describes  
—in his memoirs "Marching Along"  
as the "most spontaneous laugh I  
have ever heard" from an audience,  
was occasioned by an actor—an Eng-  
lishman—disappearing through an  
open stage fire trap, which he didn't  
know was there, to the cavernous  
depths below. Of course, the audi-  
ence thought it was part of the play.

Every one on the stage felt sure  
that the poor fellow had been killed.  
A ladder was lowered into the trap  
and while all hands were peering  
into the abyss, the actor poked his  
head above the trap. He was  
grabbed by the arm and asked:  
"Are you hurt?"

Looking much surprised, the  
Englishman said: "I'm all right."  
The audience roared and greatly

ST. PAUL  
PIONEER PRESS

MAY 6 - 1920



SOUSA WRITES A BOOK based on his sixty years as a bandsman. He will call it "Marching Along."

PROVIDENCE, R. I.  
JOURNAL

MAY 6 - 1920



JOHN PHILLIP SOUSA, who 60 years ago joined the United States Marine Corps Band, is now engaged in writing his autobiography. He is shown here in his study in New York.  
—Wide World photo.

PITTSBURG, PA.  
PRESS

JUN 30 1920

## STAYS OFF AIR

### Sousa Explains Aversion to Broadcasting.

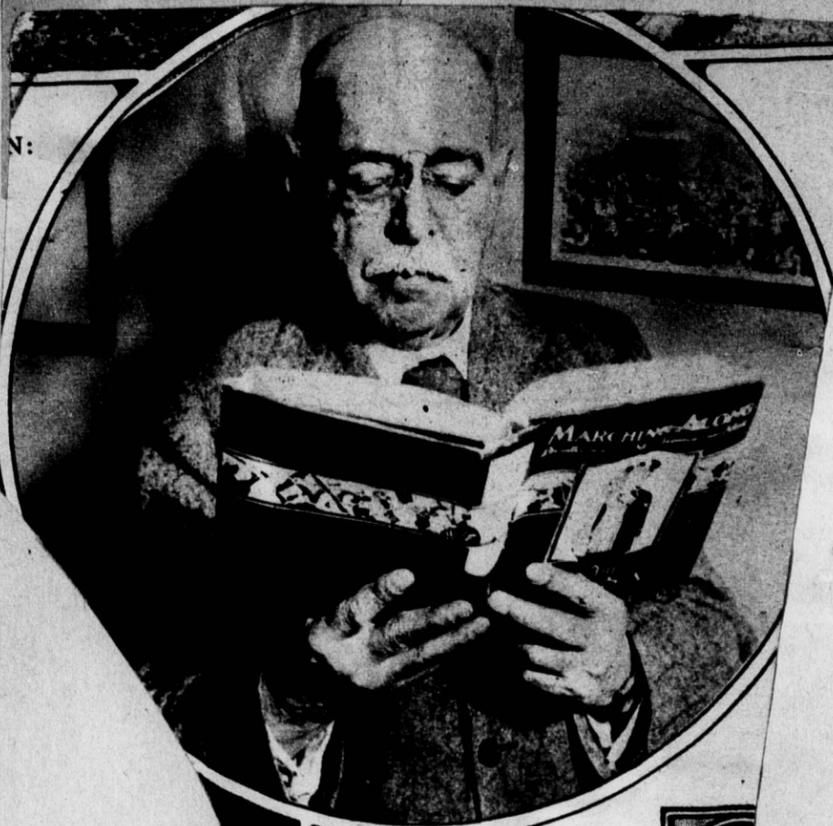
The mystery of why John Philip Sousa, the noted bandmaster, has never allowed his organization, possibly the only famous band in the United States that has never been heard over the air, to broadcast is explained in a discussion of radio in his new book "Marching Along."

"At the moment radio is undoubtedly wielding a tremendous influence over the public," Mr. Sousa writes. "By this medium the masses are becoming acquainted as never before with the best of the world's music. It is pleasanter, moreover, at times to give one's self up to the charms of music with pipe and footstool at hand than in the crowded concert hall. I cannot tell whether this influence extends to the student of music in his practice.

"It fulfills its purpose just as the movies do, but its scope is limited. The rapport between performer and audience is invaluable and can be fully attained only through actual vision. I have refrained from broadcasting for this very reason; I am reluctant to lose the warm personal touch with my audience. Still, the radio is excellent for our busy people."

MID-WEEK PICTORIAL  
NEW YORK, N. Y.

MAY 5 - 1928



FIFTY YEARS A  
BANDMASTER: THE  
"MARCH KING," JOHN  
PHILIP SOUSA

Reading His Own Re-  
cently Completed Auto-  
biography, "Marching  
Along." For Half a Cen-  
tury He Has Held the  
Baton.

(Times Wide World Photos.)

AM. MERCURY

JUL

1928

BIOGRAPHY

MARCHING ALONG. *Recollections of Men, Women  
and Music.*

By John Philip Sousa. Hale, Cushman & Flint  
Boston

Mr. Sousa has long sought recreation from the pains of music by writing novels and verse, and so his recollections show a practised hand, and are far better written than is common with such things. He describes his musical education, his first efforts at composition, his long services as director of the Marine Band, and his many tours as the head of his own organization. He is full of anecdotes, and not a few of them are new and amusing. Unluckily, he says relatively little about his music, and not much more about his actual band. Its make-up differs from that of most other bands, and it would have been interesting to hear him upon his reasons for making it different. But what he has to say upon that subject is very little. His book is illustrated, and at the end there is a bibliography of all his writings, musical and otherwise. From this it appears that three of his marches are called "The Gridiron Club," "Pride of Pittsburgh" and "Nobles of the Mystic Shrine."

NEW YORK, N. Y.  
VARIETY

MAY 2 1928

"Marching Along," the autobiography of John Philip Sousa, was published a few days ago on the anniversary of his composition of "The Stars and Stripes Forever." Volume extensively commented upon. Especially Sousa's prediction that the popularity of jazz will wane soon.

INQUIRER  
PHILADELPHIA, PA.

MAY 12 1928

Sousa Memoirs  
First Offering of  
New Boston Firm

Reviewed by Helen Lohman

The new publishing firm of Hale, Cushman and Flint, Inc., of Boston, makes its bow to the public with a book of reminiscences by John Philip Sousa, under the title, "Marching Along."

Mr. Sousa, who is proud of the title "March King," which an appreciative public has bestowed upon him, is now in his seventy-fourth year. Born in Washington, D. C., of a Portuguese father and a German mother, he is in the first American generation

"Marching Along" outlines a useful and happy career. Mr. Sousa has loved and served his art with unabated devotion, and has also been fortunate enough always to have as background a serene and contented home life. Small wonder, therefore, that his marches have that resilient quality that makes them so thrilling, so inspiring to enthusiasm.

As bandmaster, Mr. Sousa confesses to a healthy amount of showmanship. "After all," he says, "that (showmanship) is effective in every walk of life. Men may object to being called showmen, but the history of mankind is a record of continual showmanship from the very beginning." And perhaps without this quality he and his band could not so successfully have "tooted and trumpeted to charm the dollars out of American pockets" during the war.

Mr. Sousa does not believe there is such a thing as nationalism in music. He believes "that we have more latent musical talent in America than there is in any other country. But to dig it out there must be good music throughout the land, a lot of it. Everyone must hear it, and such a process takes time." He thinks jazz takes up too much of our time now. He says of it: "When it is good, it is very, very good, and when it is bad it is horrid. The greater part of it is very bad. . . . Its harmonic structure is not new and its melodic design is very, very old. . . . And this wonderful art will, I am positive, some day disappear—when the dancers tire of it—unwept, unhonored and unsung. . . . It does not truly represent America to the world; it does reflect a certain phase of the world's life (not America's alone) since it employs primitive rhythms which excite the basic human impulses."

It is a genial recital of events and anecdotes, interspersed with humor and wisdom, that Mr. Sousa gives us in "Marching Along." And for more serious use, the book contains a good index and a complete list of Sousa compositions.



IN THE PUBLIC EAR  
From the New York Herald Tribune, April 21, 1928.

A caricature of the famous band master, John Philip Sousa, whose memoirs are published under the title of "Marching Along." Hale, Cushman & Flint.

MAY 5 1928

## Sousa, In Autobiography, Recounts Memories Of 50 Years As Conductor

NEW YORK, May 5—The United States, producing motor cars and plumbing fixtures faster than any other nation, also has produced most of the world's popular music in the last 25 years. American jazz is heard now all over Europe, and old-timers remember that before that the marches of Sousa could be heard on any afternoon in the beer gardens of Germany or the wine shops of Vienna and Paris.

The age of the Sousa marches—which has not passed by any means—is vividly recalled in his autobiography, "Marching Along", published in celebration of his fiftieth year as conductor of his own band. Sousa, now 73 years old, makes the musical nineties live again with hundreds of anecdotes about the great and near-great whom he has known in his long career.

Composers, presidents, prima donnas, prizefighters, actors, kings, and other celebrities jostle against each other, and Sousa tells of how King Edward sent him pheasants, and Bob Fitzsimmons, heavyweight champion, demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could," with equal gusto.

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Sousa's musical career began when he was very young. He was a member of the Navy band at the age of 13, and has mastered every instrument, even the despised E Flat alto horn. Before he was 18 he was conducting theater orchestras in Washington, D. C. In 1880 he became leader of the Marine band, in which position he served under five presidents, and built up the solid fame that has been his ever since.

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The Sousa of today, with smooth cheeks and only a small mustache instead of the magnificent black, curling beard of other days, is a vigorous, dynamic personality. The closing chapters of "Marching Along" contain opinions on almost everything from modern women to jazz, which, he declares, will last only as long as people "hear through their feet instead of through their brains."

NEW ORLEANS, LA.  
ITEM-TRIBUNE

JUL 1 - 1928

### The March King As Seen by Himself

(MARCHING ALONG. Recollections of Men, Women and Music—by John Philip Sousa. Hale, Cushman and Frye, Boston, \$5.)

MILLIONS have heard the music of Sousa's band during the last 36 years; millions more know the magic of his march compositions. What one of us for instance, does not know the thrillingly martial melodies of "The Stars and Stripes Forever." Probably it's on every phonograph in town.

"The March King" in this sumptuous volume, prepared incidentally as the first publication of a new firm, tells the story of his life, of his friends and of his music. Sousa is now 74. He has been an American figure for many years. He is as widely known, we think, as any living American.

Sousa talks on jazz in this book. He does not think jazz truly represents America to the world, and he is quite sure that its influence will fade as soon as dancers tire of it.

Mr. Sousa is the son of a Portuguese father and a German mother and says that neither had

## The Interpreter

### Sousa Writes About Himself.

It is related that when John Philip Sousa's golden jubilee year—1927—was approaching, he was urged to write a march in celebration of the event. He replied, "I can't. Whenever my imagination has been grasped by an event or a person I have written a march, but I can't write a march on the golden jubilee of John Philip Sousa. I can't."

Now at 74, John Philip Sousa has sat him down in front of a big desk with an indenture and typewriter therein to write his autobiography. Very likely what he writes cannot be set to any kind of music, but if it can, Mr. Sousa has indicated very plainly that some one else must do the setting.

Sousa began his musical education at the age of 6 years. When he was 13 his father, who was a member of the United States Marine band, arranged to have him enlisted in that organization. This was strategy on the father's part, to prevent sonny from running away with a circus band as he had declared he intended doing, having entered into a certain agreement with the circus manager without the knowledge of his parents.

To further remove the idea of joining a circus from the mind of the youngster, his father had inserted in the articles of enlistment, which were read to the boy, a clause stating that desertion would be punished by shooting at sunrise. "I didn't want anything like that to happen to me, so I stayed with the band," said Sousa later.

He spent about 10 years playing in orchestries and teaching, and then, just before his twenty-fifth birthday, he returned to the Marine band as conductor with a determination to place it in the front rank of military bands. He soon discovered that this task was not easy nor altogether pleasant. The musicians were poorly paid, and naturally were dissatisfied. The 12 years he spent as conductor of that band were years of hard work and great financial sacrifice on his part, but he achieved his purpose of making it a front rank military organization.

In 1902 there came to him the opportunity to realize a dream he had long cherished, to head a band that should tour the country, bringing good music to people who could not attend operas and symphony concerts. He has continued these tours for half a century. His own marches are favorites with his audiences, but his purpose is to present compositions by many of the best composers.

Because of the many popular marches he has composed he is known as "the March King." He has written more than 100 of these marches, but he also has written the score of 10 operas and many songs. "The Last Crusade," often spoken of as his most pretentious work, is for the orchestra, organ and choir.

He also is the author of several books, so possibly he knows what he is about when he undertakes to write an autobiography in five or six months. His service to his country as a military musician has not been limited to the Marine band. He was musical director of the Sixth Army Corps during the Spanish-American war, and during the World war was director of musical activities at the Great Lakes Naval Training station. He claims the distinction of having directed more and larger massed bands than any other bandmaster.

W. T. B.

JUN 2 1928

### An Echo From Days Gone By

THE baking industry of half a century ago, at least so far as progressive methods were concerned, surely was in its swaddling clothes. The bake-shops, proper, in most instances were not places where young men could find inspiration or encouragement for any ambition they might have had to become good bakers. And this is perhaps the reason why John Philip Sousa became the famous March King when the dream of his youth was to be a baker, for in reading his autobiography we find that young Sousa, after he had secured the consent of his elders to enter apprenticeship as a baker, spent just two days in the then existing surroundings of a bakery and was most effectually cured of any desire to manufacture the people's staff of life, and his young dream of becoming a famous baker nipped in the bud. The two days he spent in an ill ventilated, dark and dreary workshop, where life's supposedly most important food was to be prepared, quickly convinced the future March King that it was no place for him or any other young man with worth while ideas of success in life. And thus Sousa was lost to the industry and the world of music gained a genius. We wonder if Mr. Sousa could today by chance start life over again, and again had a desire to become a baker, and entered upon such a life in one of our modern hygienic and sanitary bakeries, where working conditions are indeed ideal, and where science has supplanted craft, whether he would not find it a pleasure to continue his apprenticeship and emerge in due time a full fledged baker. Yes, we are convinced that many a young man who today wishes to map out an interesting and successful career for himself will find the art of baking far preferable to almost any other profession he could enter, but this does not alter the fact that conditions existing fifty years ago made Sousa turn his back on the baking industry.

\* \* \*

MILWAUKEE, WIS.  
JOURNAL

JUL 11 1928

### When Annie Rooney Conquered Pittsburgh

From "Marching Along: Recollections of Men, Women and Music." By John Philip Sousa

We proceeded to Pittsburgh and gave the concert. One of the Washington correspondents had amused himself by informing me that there was no city in the world which demanded such highbrow music as did Pittsburgh, and he added, "If you play anything of a so-called popular nature, they will hiss you off the stage just as sure as shooting!"

I built my program of very solid material. The house was crowded, and when I finished the first number I turned to the audience, expecting salvos of applause. Absolute silence!

I thought, "Perhaps this piece was too trivial for them—they are certainly highbrows," and I started the next number. That, too, was received in frigid silence.

Now genuinely worried, I began the Parsifal "Procession of the Grail." When I finished it off, with a last slow flourish, half the audience was asleep, the other half yawning.

"Boys," I muttered desperately, "get ready to be hissed off the stage. We are going to play 'Annie Rooney,' and if any of you gets maimed or killed, I'll tell the government that you died in line of duty, and your widow will receive a pension. All together!" and we sounded off for all we were worth.

Strong men wept with delight, husbands threw their arms about their astonished wives and the rest of the evening was, without question, Annie Rooney's! As the band embarked for home, above the chug of the engine, there rang triumphantly in our ears the dulcet melody which accompanied the words:

She's my sweetheart, I'm her beau,  
She's my Annie, I'm her Joe,  
Soon we'll marry, never to part,  
Little Annie Rooney is my sweetheart!  
And on we sped to Washington,  
our faith restored in Pittsburgh.

MAY 8 1928  
*Pauline Tins*

### Sousa, In Autobiography, Recounts Memories Of 50 Years As Conductor

NEW YORK, May 8 (United Press)—The United States, producing motor cars and plumbing fixtures faster than any other nation, also has produced most of the world's popular music in the last 25 years. American jazz is heard now all over Europe, and old-timers remember that before that the marches of Sousa could be heard on any afternoon in the beer gardens of Germany or the wineshops of Vienna and Paris.

The age of the Sousa marches—which has not passed by any means—is vividly recalled in his autobiography, "Marching Along," published in celebration of his 50th year as conductor of his own band. Sousa, now 73 years old, makes the musical memories live again with hundreds of anecdotes about the great and near-great whom he has known in his long career.

#### Met Great Figures.

Composers, Presidents, prima donnas, prize fighters, actors, kings, and other celebrities jostle against each other, and Sousa tells of how King Edward sent him pheasants, and Bob

Fitzsimmons, heavyweight champion, demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could," with equal gusto.

De Wolf Hopper met his first wife in the cast of one of Sousa's light operas, "Desiree," in which he made his debut. And he met three succeeding wives in the casts of Sousa productions! Sousa met his own wife when he was directing the orchestra for Gilbert and Sullivan's famous "Pinafore," and married her out of the cast, and "lived happily ever after."

#### Played at Age of 13.

Sousa's musical career began when he was very young. He was a member of the Navy band at the age of 13, and has mastered every instrument, and has mastered every instrument, even the despised E flat alto horn. Before he was 18 he was conducting theatre orchestras in Washington. In 1880 he became leader of the Marine band, in which position he served under five Presidents, and built up the solid fame that has been his ever since.

*Synn Mass*  
JUN 20 1928

The following books have been added to the Lynn public library recently:

"Training of an American; the Earlier Life and Letters of Walter Hines Page, 1855-1913." Edited by B. H. Hendrick. The ambassador to England just before the European war, was born on a North Carolina plantation, of old southern stock. He became editor of the Forum and the Atlantic monthly. Mr. Hendrick's book stresses the opportunities in life afforded by the special conditions in this country, thus re-sembling Pulpin's "From Immigrant to Inventor" and "Americanization of Edward Bok."

"Marching Along," by John Philip Sousa. This famous bandmaster and writer of marches tells in a genial way about his work, achievement, friends, fame and happiness.

CALGARY, ALBERTA  
HERALD

JUL 14 1928

loved him—even as I did.

John Phillip Sousa in his memoirs, "Marching Along," tells a story about a lazy man and a diligent man who were called upon to lift a fat woman who had suddenly fainted. The lazy man said to the diligent:

"You lift while I groan!"

An American visiting...

CINCINNATI, OHIO  
ENQUIRER

MAY 26 1928

At the Boston reception to John Philip Sousa, "The March King," the publishers, Hale, Cushman & Flint, Mr. Sousa is reported to have told Governor Fuller that his famous "Stars and Stripes Forever" was written in Boston, and first played in Salem, Mass., on April 26, 1897, where "we tried it on an encore, and it immediately became popular." Seven million copies of it have been sold to date. The occasion was not only the anniversary of this famous march, but the publication day of this popular composer's autobiography entitled "Marching Along."

SPRINGFIELD, MASS.  
REPUBLICAN

APR 26 1928

head:

#### TO RECEIVE SOUSA TODAY

Boston, April 25—Gov Alvan T. Fuller will receive at noon tomorrow at his office at the State House, Lieut-Comdr John Philip Sousa. The occasion is the anniversary of the writing by Sousa of the march "The Stars and Stripes Forever."

NORTHAMPTON MAN NAMED

# SOUSA RECOUNTS MUSIC MEMORIES

Composer's Autobiography  
Record of Active Career.

By the United Press.

NEW YORK, May 9.—The United States, producing motor cars and plumbing fixtures faster than any other nation, also has produced most of the world's popular music in the last twenty-five years. American jazz is heard now all over Europe, and old-timers remember that before that the marches of Sousa could be heard on any afternoon in the beer gardens of Germany or the wine shops of Vienna and Paris.

The age of the Sousa marches—which has not passed by any means—is vividly recalled in his autobiography, "Marching Along," published in celebration of his fiftieth year as conductor of his own band. Sousa, now 73 years old, makes the musical nineties live again with hundreds of anecdotes about the great and near-great whom he has known in his long career.

### Honored by Celebrities.

Composers, presidents, prima donnas, prize fighters, actors, kings, and other celebrities, jostle against each other, and Sousa tells of how King Edward sent him pheasants, and Bob Fitzsimmons, heavyweight champion, demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could," with equal gusto.

Sousa's musical career began when he was very young. He was a member of the navy band at the age of 13, and has mastered every instrument. Before he was 18 he was conducting theater orchestras in Washington, D. C. In 1880 he became leader of the Marine Band, in which position he served under five Presidents, and built up the solid fame that has been his ever since.

The Sousa marches, more than 100 in number, are known the world over. The most famous one of all, which has almost become a national anthem, is "The Stars and Stripes Forever," which was completed in Boston, April 26, 1897, just 31 years ago.

Sousa had a contract with his publishers, in those days, which provided him with the magnificent sum of \$35 for each march that he wrote! He also lists in his book 10 light operas, 2 overtures, 12 suites, 62 songs, 6 waltzes, 11 fantasies and 15 miscellaneous compositions. He is the author of several novels and books of musical instruction as well.

### Buried in Stand Collapse.

Sousa tells plenty of anecdotes in the course of his recollections. When he was on one of his six European tours, his band played in Myra-Tydil, a small town in Wales. The stage had evidently suffered some amateur carpentering. When the band struck up "The Stars and Stripes Forever," the conducting stand collapsed and Sousa was buried seven feet beneath it!

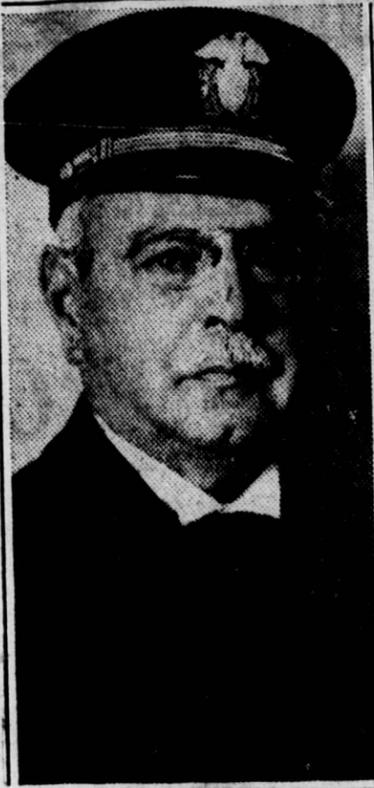
"I went down in a cloud of dust," he says, "and the prima donna, believing I had been killed, rushed out on the stage screaming. I quickly righted myself, however, crawled up out of the depths, bowed to the audience, and said, 'We will now continue.' The concert was a complete success."

The Sousa of to-day, with smooth cheeks and only a small mustache instead of the magnificent black, curling beard of other days, is a vigorous, dynamic personality. The closing chapters of "Marching Along" contain opinions on almost everything from modern women to jazz, which, he declares, will last only as long as people "hear through their feet instead of through their brains."

ELIZABETH N. J.  
JOURNAL

MAY 9 - 1928

## SOUSA'S AUTOBIOGRAPHY TELLS OF 50 YEARS OF MUSIC



JOHN PHILIP SOUSA.

Noted bandmaster, the conductor, whose book "Marching Along" contains story of his musical career.

Evening World

New York City

JUN 4 1928

## SOUSA LOOKS BACK OVER BUSY CAREER



JOHN PHILIP SOUSA.

The dean of American bandmasters, John Phillip Sousa, seventy-three, who has written over a hundred marches during his sixty years in music, will be heard through station WGBS at 8.45 P. M. Tuesday.

Sousa, a Lieutenant Commander in the United States Navy, has been bandmaster for five Presidents, and has known many others intimately. In his talk he will give his reminiscences since the Civil War in the same gripping manner as he used in his book, "Marching Along." In July Sousa begins a Nation-wide tour, in his fiftieth year of band conducting.

QUEBEC, CAN.  
CHRONICLE  
TELEGRAPH

MAY 14 1928



BANDMASTER WRITING HIS LIFE STORY: John Phillip Sousa, who is 73, is preparing his autobiography before starting on his fiftieth annual tour

WHAT John Phillip Sousa describes in his memoirs "Marching Along" as the "most spontaneous laugh I have ever heard" from an audience, was occasioned by an actor—an Englishman—disappearing through an open stage fire trap, which he didn't know was there, to the cavernous depths below. Of course, the audience thought it was part of the play.

Employment in a Broker's

*By the way*

WASHINGTON, D. C.

MAY 7 - 1922

NEWS

# Sousa, Who Wrote a Hundred Marches, Pens Memoirs of a Crowded Career

## Played in Navy Band at 13, Led Theater Orchestras Here, Tours Europe Half a Dozen Times

By United Press

NEW YORK—The U. S. has produced most of the world's popular music in the last 25 years.

American jazz is heard now all over Europe, and before that the marches of Sousa could be heard on any afternoon in the beer-gardens of Germany or the wineshops of Vienna and Paris.

### King Sent Him Fowl

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Composers, presidents, prima donnas, prize-fighters, actors, kings, jostle against each other. Sousa tells with equal gusto how King Edward sent him pheasants, and Bob Fitzsimmons, heavyweight champion, demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could."

### When Hopper Met First Wife

De Wolf Hopper met his first wife in the cast of one of Sousa's light operas, "Desiree." And he met three succeeding wives in the casts of Sousa productions.

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### \$35 Apiece for Marches

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and Stripes Forever," was completed in Boston on April 26, 1897.

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—Fair Pay for Federal Workers—

MILWAUKEE, WIS.  
JOURNAL

JUL 16 1922

## Cleveland Was No Neophyte at Love

From "Marching Along: Recollections of Men, Women and Music." By John Phillip Sousa.

Finally the news was given out that President Cleveland was to be married. When the time for the wedding was drawing near, Col. Lamont and I carefully measured the number of steps from the place where they were to stand, and I measured off Mendelssohn's "Wedding March" to correspond to the exact number of steps.

A week or so before the wedding I was notified that the president desired me to submit to him the program of music for the wedding, if I had made it out. I had not only done this, but had thoroughly rehearsed it, and went to the White House at once. Mr. Cleveland read the program carefully. He noticed a number by Arditì called "I Am Thy Rose." "Of course, that is a compliment to the bride," he said. "Yes, Mr. President."

Another number was from my opera "Desiree." On the program it appeared as "A Quartette: The Student of Love." He read it very slowly, then said, "I think I'd play that number just as 'A Quartette,' leaving out 'The Student of Love.'"

"It's quite an effective number, Mr. President," I rejoined. "Yes," he said, "doubtless an effective number, but I think it will sound just as well as 'A Quartette,' without 'The Student of Love.'"

KANSAS CITY, MO.  
STAR

JUL 8 - 1922

## Sold His Surplus Words

After fixing up with the editor of a popular weekly to pay him 20 cents a word for his reminiscences, John Phillip Sousa got to work and, in due course, the manuscript was ready. Before sending it off his younger daughter—a brilliant girl and something of a literary critic—begged to be allowed to go over it. Sousa agreed. Later she reported back that it was a fine piece of work, but suggested that four words be deleted. The words were "if," "and," "but" and "ever."

Somewhat distressed, Sousa reminded her that their absence would cost him 80 cents. But she insisted, and out they went.

Brooding over the loss of those 80 cents, Sousa one day unbosomed himself to Henry Kitchell Webster, the novelist.

"I'll buy the words from you at 20 cents apiece," offered Webster.

Sousa stuck out for a dollar for the four on the ground that "ever" was a two syllable word, but eventually the deal was consummated for 80 cents, Webster insisting on Sousa giving him a receipt in full for each of the four words; that is, four receipts.

"I am told," says Sousa, "that Webster is writing his next novel around those four words."

SPRINGFIELD, MASS.  
EVENING UNION

JUN 15 1922

## Sousa's Literary Debut.

Noted literary critics, bookseller and writers for musical journals welcomed John Phillip Sousa, the famous bandmaster, into literary circles at a luncheon last Friday, June 8, at the National Republican Club in New York, to celebrate the publication of his autobiography, "Marching Along."

The feature of the occasion, besides one of Mr. Sousa's graceful and characteristic talks, was the singing by an impromptu quartet, somewhat augmented, of very mixed voices, of a ballad written by Mr. Sousa in 1877 entitled "The Free Lunch Cadets." The title page of this early opus of the March King's, which is reproduced in "Marching Along," reads: "The Free Lunch Cadets, Words and Music by J. P. Sousa, as Sung With Great Applause by Griffin and Rice." Leonard Lieblich, editor of The Musical Courier, and George Gartian, superintendent of music in the New York public schools, officiated at the piano.

Nathan Burkan, counsel to the American Society of Composers, Authors and Publishers, spoke in praise of Mr. Sousa's activity on behalf of music copyright and protection, as did Frederic Melcher, editor of The Publisher's Weekly. Other tributes were paid by Ralph Hale of Hale, Cushman & Flint, publishers of "Marching Along"; Harry Hansen, literary editor of the New York World; "Bob" Sherwood, bookseller and former circus clown, and Hollister Noble, managing editor of Musical America. Sigmund Spaeth, author of "Weep Some More, My Lady," was master of ceremonies.

BEE - M  
OMAHA, NEB.

MAY 26 1922

## Sousa Directs Band of 2,000 School Musicians

Joliet, Ill., May 26.—(P)—The 2,000 high school band members in the national tournament can tell the folks back home that they played in Sousa's band.

Saturday the "March King," John Phillip Sousa, directed the 27 bands enmasse. Saturday Sousa, with Edwin Franko Goldman and Capt. Charles O'Neill, will name the six bands to compete in the Class A contest. Saturday afternoon 11 musical organizations from the smaller high schools will compete for the Class B trophy, winner of which will be announced Saturday.

NEW YORK EVE. SUN

JUL 14 1928

## THE BAND MASTER

### John Philip Sousa Tells of His Rise.

By RAY C. B. BROWN.

**MARCHING ALONG.** By John Philip Sousa. Boston: Hale, Cushman & Flint. \$5.

After a career of nearly half a century as a band conductor, John Philip Sousa, who has been interviewed innumerable times in many lands, has finally interviewed himself at length in his autobiography, "Marching Along." To speak of him only as a conductor is to mention nothing but the perishable part of the man. The skill and magnetism of a musical director die with him, while the works of a composer survive him, if they are viable with a vitality of their own. Some of Sousa's compositions will live long after the peculiar verve and stimulation of his conducting have thinned into a tradition.

Students of heredity may find the secret of Sousa's personality, so marked both in his music and his actions, in the crossed racial strains of his physical being. His father was a Portuguese born in Spain and his mother was a native of Bavaria. Their paths met in the United States, and John Philip, as was befitting a future leader of the Marine Band, was born in Washington, D. C. His father was a member of that organization, and the boy, who had begun the study of music at an early age, was allowed after his tenth year to play in the band "for fun."

When he was thirteen the leader of a circus band, who heard him play the violin, offered him a position. Young John, overjoyed at the prospect of adventure, asked the consent of his father, who promptly marched him to the commandant's office and enlisted him in the Marine Corps as a musician. His first march was composed while he was a member of the band. He was not happy in his position, however, and it was not long before he asked for a release from his enlistment, which was granted. He then began teaching and playing in theater orchestras.

"One evening in the Opera House," he writes, "the conductor of the orchestra was taken suddenly ill and I was called upon to assume his duties. The play of the week was 'Bohemians and Detectives,' the work of Milton Nobles, who was also the star. I sat on the high chair of the conductor and I think that no one ever took up the cues of that melodrama with greater alertness than I. Mr. Nobles left the Opera House at the end of the week, but before the following week was up, a telegram arrived from him in Chicago, offering me the position of leader of the orchestra of his company."

Engagements with various theatrical companies followed during the ensuing years. In 1880, shortly before his twenty-sixth birthday, he was appointed leader of the Marine Band and began a service which lasted until he resigned in 1892 to organize his own concert band. All this time the creative side of his nature had not been idle. He had written two light operas, several sets of dances and a number of marches, including "Semper Fidelis" and the "Washington Post."

The new venture did not have an auspicious beginning, as the manager, who had booked in poor territory, wanted to close in the middle of the tour. Sousa, whose reputation was at stake, was adamant on the completion of the contract. Never again was there such a crisis in the life of the band, which has been "marching along" now for thirty-six years; it has visited every part of the United States and Canada, has made five tours of Europe and one around the world, and has traveled in all 1,200,000 miles.

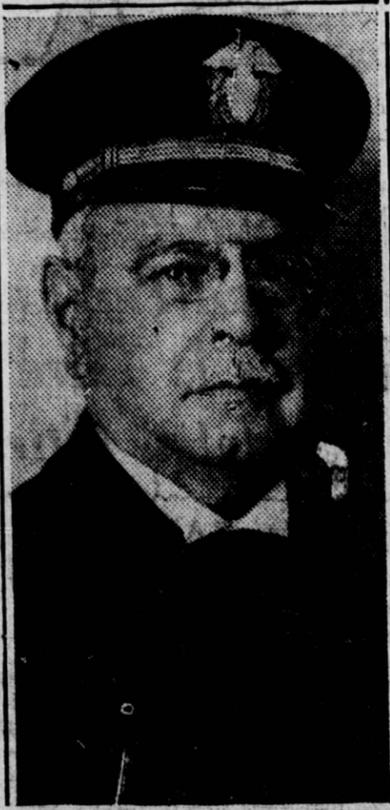
Sousa has written the story of his highly successful career in an informal and anecdotal manner, with

abundance of humor and without a trace of rancor. It is not an introspective book, and only in the last chapter are there some expressions of convictions—such as his opinion that there is no such thing as nationalism in music, and his belief that "any composer who is gloriously conscious that he is a composer must believe that he receives his inspiration from a source higher than himself." Admitting the value of radio as the disseminator of music, he asserts that its scope is limited because there is no possible rapport between performer and audience. Dismissing jazz as a temporary "reflection of a certain phase in the world's life," he has profound faith in the musical future of our country.

"If I could meet the rising army of young American composers face to face, I should say to them, speaking with a veteran's privilege of frankness: 'Be yourself and never an imitator. Do not be obscure and do not be a materialist—it will ruin your work.'"

*Sapulpa Okla*  
MAY 7 - 1928

#### VENERABLE BANDMASTER



(U.P.)

John Philip Sousa, noted bandmaster, 50 years a conductor. He has written his autobiography.

THIS CLIPPING FROM  
NEW YORK WORLD

JUN 16 1928

### The First Reader

—Sousa, Bodenheim et al.—

Among the books added this week to the sum total of culture and happiness in America are the following new publications:

"Trivial Breath," a book of poems by Elinor Wylie. (Knopf.)

"Prophets, True and False," estimates of political candidates, by Oswald Garrison Villard. (Knopf.)

Two mystery stories by outstanding detectors: "The Feathered Serpent," by Edgar Wallace (Doubleday-Doran) and "Cobweb Castle," by J. S. Fletcher. (Knopf.)

Dogs and diggings in Alaska portrayed in spirited fashion: "A Dog Puncher on the Yukon," by Arthur T. Walden. (Houghton-Mifflin.)

Travels—"Travels in Tartary, Tibet and China," by Huc and Gabet, two volumes. (Harper & Bro.)

Stephen Leacock's latest—"Short Circuits," by Stephen Leacock. (Dodd-Mead.)

John Philip Sousa was describing the difficulties of authorship at a gathering called to welcome the publication of his reminiscences, "Marching On." "The book was begun at the request of the Saturday Evening Post," said Mr. Sousa, "and it was agreed that I should receive twenty cents a word for my story. This resulted in my receiving a check for \$12,000 from the Post when the manuscript was accepted.

"Twenty cents a word is a lot of money, and I found myself growing very conscious of this while writing the book. When I had finished it my eldest daughter asked permission to read the manuscript. I hesitated for a time, for she is a very good critic, and I was afraid that she would ask me to strike out a great many words. But finally she prevailed and I let her read it.

"The book pleased her, but she insisted there were four words that ought to go out. There was an 'if' on page 81, a 'but' on page 102, an 'and' on page 156 and an 'ever' on page 200. I protested, remembering that each of these words was worth 20 cents, but she persisted that they ought to go, so finally I crossed them out and sacrificed 80 cents on her account.

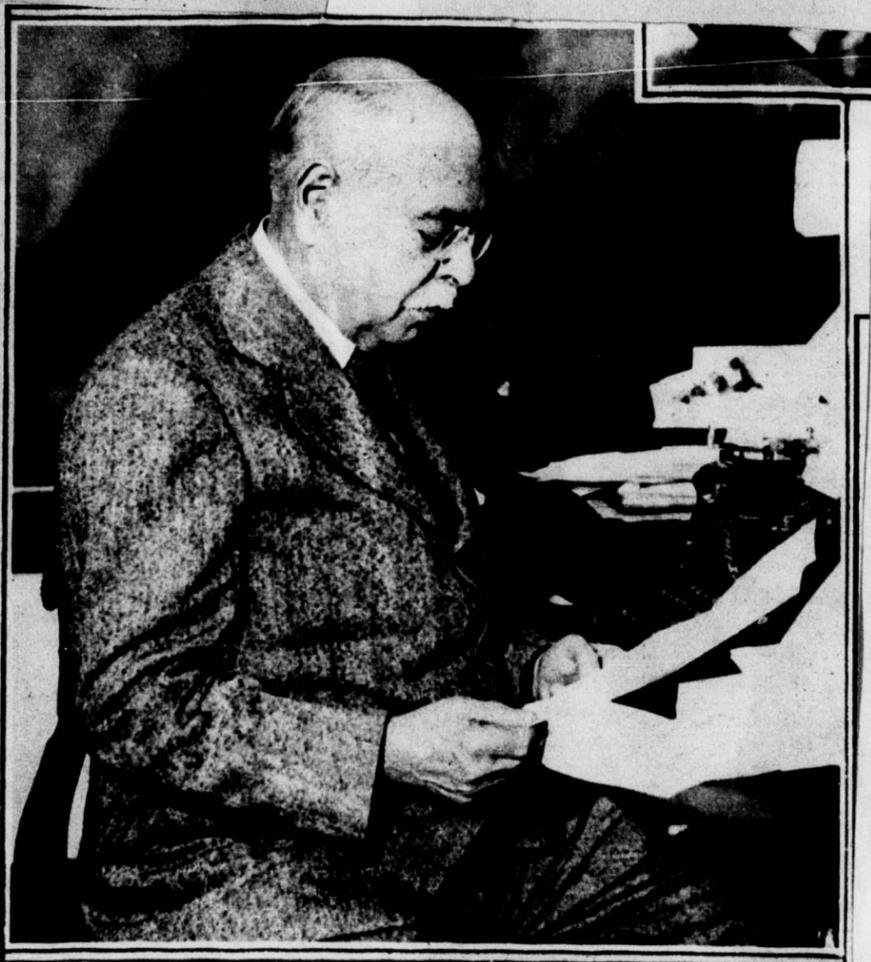
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"If you feel that way about it," said Webster, "I can help you. I happen to be writing a novel and can make use of the words. I'll buy them from you and thus reimburse you for their loss."

"So I sold Webster an 'if,' a 'but,' an 'and' and an 'ever,' and I even thought of charging double for the 'ever' since it had two syllables, but Webster would not pay more than they had been worth to me, so I accepted his 80 cents. I haven't the slightest doubt he has already used them in his book, and perhaps made them serve a number of times."

NEW ORLEANS, LA.  
TIMES PICAYUNE

MAY 13 1928



#### FIFTY YEARS A BANDMASTER

John Philip Sousa, the "March King" of America and writer of several famous songs, has turned author and is writing the story of his life under the title "Marching Along." Still hale and hearty, he leads his own band on its fiftieth annual tour.

—Acme Photo.

SPRINGFIELD, MASS  
UNION

JUL 19 1928

#### Sold His Surplus Words.

After fixing up with the editor of a popular weekly to pay him 20 cents a word for his reminiscences, John Philip Sousa got to work and, in due course, the manuscript was ready. Before sending it off his younger daughter—a brilliant girl and something of a literary critic—begged to be allowed to go over it. Sousa agreed. Later she reported back it was a fine piece of work, but suggested that four words be deleted. The words were "if," "and," "but" and "ever."

Somewhat distressed, Sousa reminded her that their absence would cost him 80 cents. But she insisted, and out they went.

Brooding over the loss of those 80 cents, Sousa one day unbosomed himself to Henry Kitchell Webster, the novelist.

"I'll buy the words from you at 20 cents apiece," offered Webster.

Sousa stuck out for a dollar for the four on the ground that "ever" was a two syllable word, but eventually the deal was consummated for 80 cents, Webster insisting on Sousa giving him a receipt in full for each of the four words; that is, four receipts.

"I am told," said Sousa, "that Webster is writing his next novel around those four words."—[Kansas City Star.]

QUINCY,  
MASS.  
PATRIOT

JUL 11 1928

#### Sousa as Author

John Philip Sousa was describing the difficulties of authorship at a gathering called to welcome the publication of his reminiscences, "Marching On." "The book was begun at the request of the Saturday Evening Post," said Mr. Sousa, "and it was agreed that I should receive 20 cents a word for my story. This resulted in my receiving a check for \$12,000 from the Post when the manuscript was accepted.

"Twenty cents a word is a lot of money, and I found myself growing very conscious of this while writing the book. When I had finished it my eldest daughter asked permission to read the manuscript. I hesitated for a time, for she is a very good critic, and I was afraid that she would ask me to strike out a great many words. But finally she prevailed and I let her read it.

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TACOMA, WASH.  
LEDGER

JUN 24 1928

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INDIANAPOLIS, IND.

MAY 20 1928

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Of cinnamon and sandal blent  
Like the soft aromatic gales  
That meet the mariner who sails  
Through the Malaccas, and the seas  
That wash the shores of Celebes.

In return all inadequate, I sent you two favorite books of mine, together with last photograph, that I may beg the latest of your own. The "Child Book" you may hand on to your children, but I charge you, do most seriously ransack the other. Still we talk you over delightedly at our publishers ever agreeing that you're our kind of man. God bless you!

Most gratefully and truly yours,  
JAMES WHITCOMB RILEY.

Evening Telegram

New York City

JUN 5 1928

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MUSICAL COURIER

JUN 14 1928

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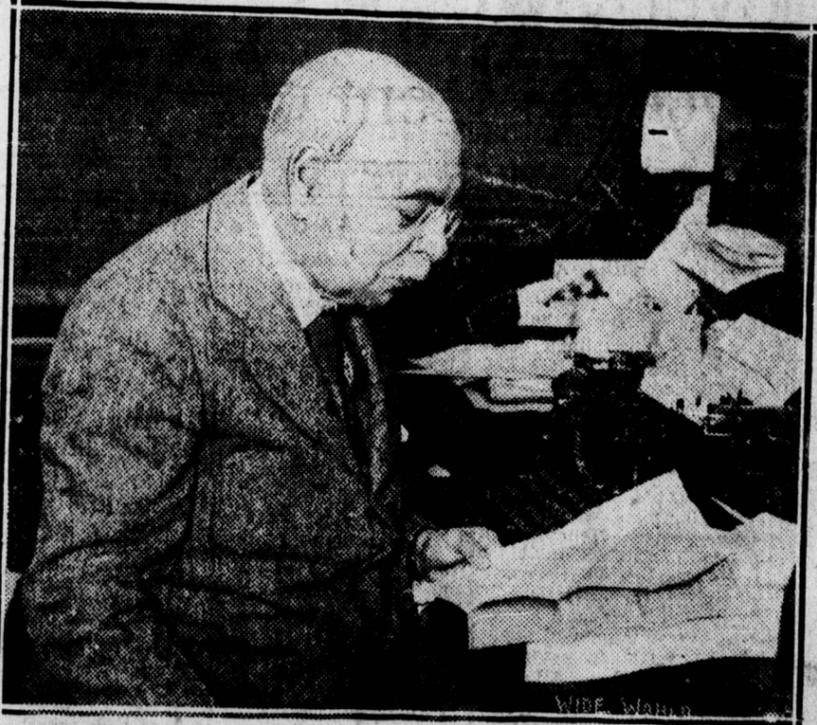
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BOSTON, MASS.  
POST

APR 25 1928

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Citizen

Brooklyn, N. Y.

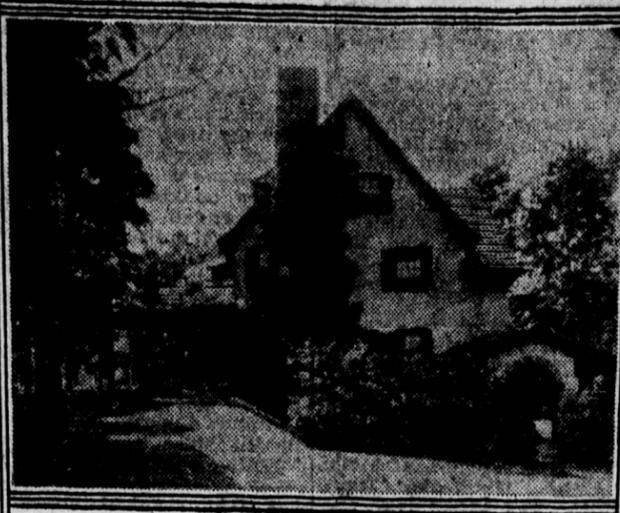
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AUG 11 1928



Sousa's Birthplace, Washington



Present home of Mr. Sousa and family at Barker's Point, Long Island.



Church in which Mr. Sousa was baptized.

## "Marching Along," New Book by the March King, Full of Adventure and Humorous Incident

**T**O BE buried under an avalanche of applause—the thundering cheers of delighted thousands—is a commonplace experience in the long and eventful career of Lieut. Commander John Philip Sousa, upon whom America (as indeed, the whole world) has heaped plaudits, for many years. To be buried, however, seven feet deep, in a mass of debris, his life imperiled—well, that is another story. Mr. Sousa tells it, with amusing, as well as stirring effect, in his latest book, his autobiography, published under the title, "Marching Along," on April 26, 1928, the 31st anniversary of the composition of "The Stars and Stripes Forever"—truly a happy coincidence (even if a planned one).

The adventure above noted happened across the seas, in the town of Myrta-Tydvil, Wales, altho it might have found its mise en scene in many another land, since Mr. Sousa has toured even the Australian-shadowed Tasmania and the wilds of Darkest Africa. However, it came to pass, on a Welsh stage, that a structure had been hastily erected by unskilled laborers. The band struck up "The Stars and Stripes Forever," and—the conductor's stand collapsed.

Seven feet down, in a heap of debris, Mr. Sousa found himself whole; he crawled out of the depths, bowed to his audience, and said: "We'll now continue." One may imagine without great strain on the imagination, the excitement among the multitude. Mr. Sousa simply says, however: "Calmly the program proceeded." "The March King" later states that, for days, anxious people communicated with him, from all points of the Kingdom, asking about his

state of body and health. Many of the solicitous inquiries, he humorously contends, came from booking agents, who feared that they might not learn of his incapacitating injuries in time to cancel their concert dates!

If Sousa weren't so well-known as the musician he would be known as the author. His literary compositions are mentioned alongside his musical compositions in "Who's Who in America."

"Marching Along," is the sixth book Sousa has published, most of them being novels. They are: "The Fifth String," a novel and, probably his best-known book, "Pipetown Sandy," "The Dwellers of the Western World," "Thru the Year With Sousa," and "The Transit of Venus."

The wonder is, where, in his busy life, does he find time for writing. But he finds in it relaxation from mental strain and an outlet for his romantic imagination. He confesses that he feels more pride in his novel "The Fifth String," than in any of his musical works.

That there is a strain of mysticism and a deep spiritual feeling in Mr. Sousa's nature is indicated by a phrase in the dedication of "Marching Along." He declares that a review of his career, from boyhood to the ripeness of his days—makes him feel that his "advance in life's journey in all things that counted were directed by a power beyond himself." Whatever he desired, he avers, "whatever I craved in professional advancement, an unseen mind was there to direct it." Thus, as time

dream, to become a conductor and to tour the world.

He was a boy-violinist at Ford's Opera House in Washington (the scene of Lincoln's martyrdom), and the leader of the orchestra became suddenly ill. Sousa became an eleven-hour understudy. Milton Nobles, playing there then, engaged him a week later, as musical director "on the road." He toured the United States with Nobles, and was forthwith offered another post, when "The Phoenix" star closed.

Still later, he chanced—or was directed by Providence—to visit the Centennial, and unexpectedly met Simon Hassler, a leading Quaker City musician, who heard "Johnny" play the violin, and engaged him for the Offenbach orchestra, 1876 being the year of the great Cologne composer's tour of this country. Thereafter, from 1876 to 1928, more than a half century of constant achievement, seemingly without effort, opportunities followed, Chance. Fate, Providence—as you will—directed ever.

The incident that opens this sketch is but one of many thrilling experiences and humorous anecdotes that fill the book. One would like to quote more. Sousa is a born storyteller and so this book, which really is his autobiography becomes an intimate and very entertaining narrative.

The book is filled with vivid recollections of three-quarters of a century of life in America, including Civil War days and the years immediately following. During his 74 years of usefulness and achievement, he has travelled 1,200,000 miles with his musicians, all over the world and

he tells of his adventures on these travels.

The book promises to go down in the years to come, with Sousa's other books, his plays and his music, as worthy of undying fame. The pictures here presented in connection with this sketch, are closely connected with the events related in the book. Mr. Sousa visited the church and his birthplace here shown on a visit to Washington in the early summer of this year. It was on the occasion of Flag Day, when he was invited to conduct on the lawn of the Capitol, the Marine Band, of which he was conductor, early in his musical career.

He found special delight in a return to the house in which he was born, and to the church in which he was baptized. He was photographed on the high wooden steps leading to the doorway of his original home and the photographer also "caught" him on the steps of the Concordia Lutheran Evangelist Kirche, where he was baptized. That boyhood home was comfortable but it is quite in contrast with his present residence at Barker's Point, Long Island, also shown in the group.

For those who are interested and who might like, on visiting Washington to see the Sousa birthplace, it may be said that it is on G street, between 6th and 7th.

ERIE, PA.  
DISPATCH-HERALD

JUL 16 1928

**MARCHING ALONG: Recollections of Men, Women and Music—By John Philip Sousa.**

The life of John Philip Sousa has been filled with work, achievement, friends, fame, happiness, and very interestingly he tells in this volume the full story of it from childhood to the present time. He has a strong sense of humor and tells his anecdotes of events, people and happenings in an amusing way. His discussions of the present status of music in this country are especially interesting. Mr. Sousa's book will, therefore, appeal especially to lovers of music, but it will also have a much wider audience, who will find it full of interest.

*Passaic News*  
11-9  
JUL 14 1928

**Marching Along, recollections of men, women and music, by John Philip Sousa.**  
John Philip Sousa tells his life story modestly and simply, giving many incidents and anecdotes, which add to the attractiveness of an already interesting volume.

BOSTON, MASS.  
HERALD  
APR 21 1928

The new Boston publishing house Hale, Cushman & Flint will bring out "Marching Along," the autobiography of John Philip Sousa, for half a century conductor of the United States Marine band and the internationally known Sousa's band. The book will appear April 26. That happens to be the 31st anniversary of Sousa's most famous march, "Stars and Stripes Forever," a composition which has been rendered by hundreds of bands and millions of pianos since 1887.

INDIANAPOLIS, IND.

MAY 20 1928

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Of cinnamon and sandal blent  
Like the soft aromatic gales  
That meet the mariner who sails  
Through the Malaccas, and the seas  
That wash the shores of Celebes.

In return all inadequate, I sent you two favorite books of mine, together with last photograph, that I may beg the latest of your own. The "Child Book" you may hand on to your children, but I charge you, do most seriously ransack the other. Still we talk you over delightedly at our publishers ever agreeing that you're our kind of man. God bless you!

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Evening Telegram

New York City

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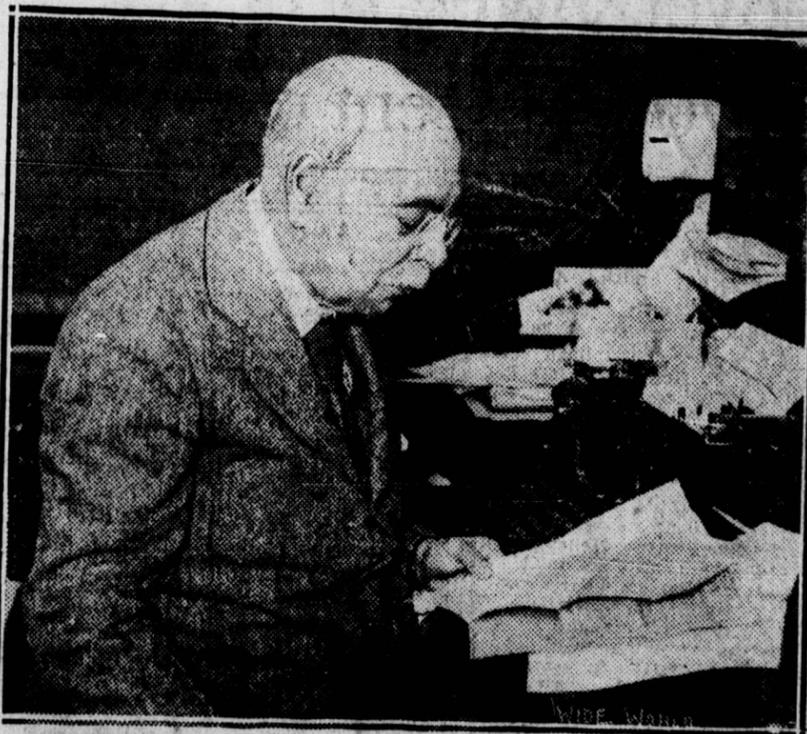
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# **CORRECTION**



THE FOLLOWING PAGE (S)  
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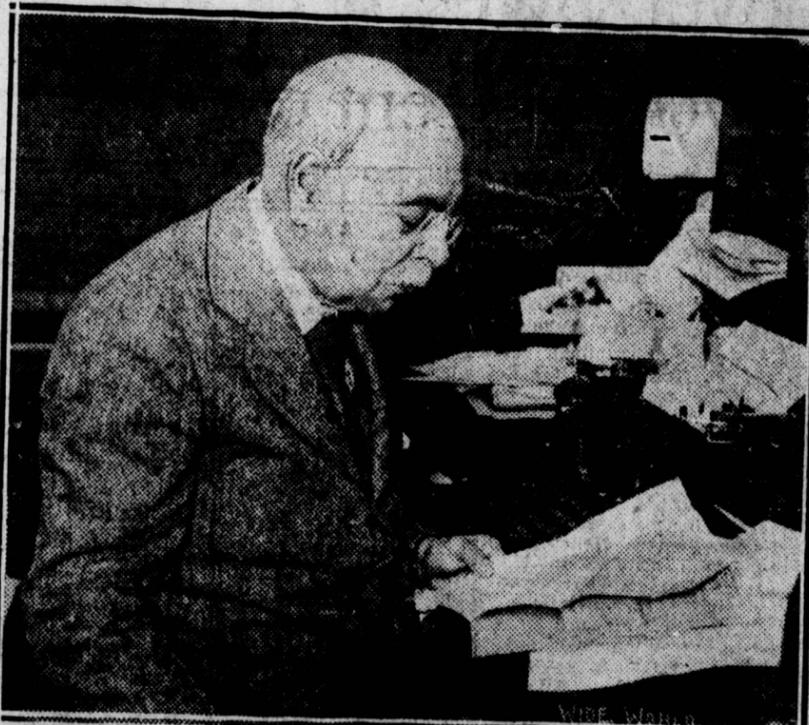
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AUG 11 1928



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Church in which Mr. Sousa was baptized.

## "Marching Along," New Book by the March King, Full of Adventure and Humorous Incident

**T**O BE buried under an avalanche of applause—the thundering cheers of delighted thousands—is a commonplace experience in the long and eventful career of Lieut. Commander John Philip Sousa, upon whom America (as indeed, the whole world) has heaped plaudits, for many years. To be buried, however, seven feet deep, in a mass of debris, his life imperiled—well, that is another story. Mr. Sousa tells it, with amusing, as well as stirring effect, in his latest book, his autobiography, published under the title, "Marching Along," on April 26, 1928, the 31st anniversary of the composition of "The Stars and Stripes Forever"—truly a happy coincidence (even if a planned one).

The adventure above noted happened across the seas, in the town of Myrta-Tydvil, Wales, altho it might have found its mise en scene in many another land, since Mr. Sousa has toured even the Australian-shadowed Tasmania and the wilds of Darkest Africa. However, it came to pass, on a Welsh stage, that a structure had been hastily erected by unskilled laborers. The band struck up "The Stars and Stripes Forever," and—the conductor's stand collapsed.

Seven feet down, in a heap of debris, Mr. Sousa found himself whole; he crawled out of the depths, bowed to his audience, and said: "We'll now continue." One may imagine without great strain on the imagination, the excitement among the multitude. Mr. Sousa simply says, however: "Calmly the program proceeded." "The March King" later states that, for days, anxious people communicated with him, from all points of the Kingdom, asking about his

state of body and health. Many of the solicitous inquiries, he humorously contends, came from booking agents, who feared that they might not learn of his incapacitating injuries in time to cancel their concert dates!

If Sousa weren't so well-known as the musician he would be known as the author. His literary compositions are mentioned alongside his musical compositions in "Who's Who in America."

"Marching Along," is the sixth book Sousa has published, most of them being novels. They are: "The Fifth String," a novel and, probably his best-known book, "Pipetown Sandy," "The Dwellers of the Western World," "Thru the Year With Sousa," and "The Transit of Venus."

The wonder is, where, in his busy life, does he find time for writing. But he finds in it relaxation from mental strain and an outlet for his romantic imagination. He confesses that he feels more pride in his novel "The Fifth String," than in any of his musical works.

That there is a strain of mysticism and a deep spiritual feeling in Mr. Sousa's nature is indicated by a phrase in the dedication of "Marching Along." He declares that a review of his career, from boyhood to the ripeness of his days—makes him feel that his "advance in life's journey in all things that counted were directed by a power beyond himself." Whatever he desired, he avers, "whatever I craved in professional advancement, an unseen mind was there to direct it." Thus, as time sped on, he realized his boyhood

dream, to become a conductor and to tour the world.

He was a boy-violinist at Ford's Opera House in Washington (the scene of Lincoln's martyrdom), and the leader of the orchestra became suddenly ill. Sousa became an eleventh hour understudy, Milton Nobles, playing there then, engaged him a week later, as musical director "on the road." He toured the United States with Nobles, and was forthwith offered another post, when "The Phoenix" star closed.

Still later, he chanced—or was directed by Providence—to visit the Centennial, and unexpectedly met Simon Hassler, a leading Quaker City musician, who heard "Johnny" play the violin, and engaged him for the Offenbach orchestra, 1876 being the year of the great Cologne composer's tour of this country. Thereafter, from 1876 to 1928, more than a half century of constant achievement, seemingly without effort, opportunities followed, Chance, Fate, Providence—as you will—directed ever.

The incident that opens this sketch is but one of many thrilling experiences and humorous anecdotes that fill the book. One would like to quote more. Sousa is a born storyteller and so this book, which really is his autobiography becomes an intimate and very entertaining narrative.

The book is filled with vivid recollections of three-quarters of a century of life in America, including Civil War days and the years immediately following. During his 74 years of usefulness and achievement, he has travelled 1,200,000 miles with his musicians, all over the world and

he tells of his adventures on these travels.

The book promises to go down in the years to come, with Sousa's other books, his plays and his music, as worthy of undying fame. The pictures here presented in connection with this sketch, are closely connected with the events related in the book. Mr. Sousa visited the church and his birthplace here shown on a visit to Washington in the early summer of this year. It was on the occasion of Flag Day, when he was invited to conduct on the lawn of the Capitol, the Marine Band; of which he was conductor, early in his musical career.

He found special delight in a return to the house in which he was born, and to the church in which he was baptized. He was photographed on the high wooden steps leading to the doorway of his original home and the photographer also "caught" him on the steps of the Concordia Lutheran Evangelist Kirche, where he was baptized. That boyhood home was comfortable but it is quite in contrast with his present residence at Barker's Point, Long Island, also shown in the group.

For those who are interested and who might like, on visiting Washington to see the Sousa birthplace, it may be said that it is on G street, between 6th and 7th.

ERIE, PA.  
DISPATCH-HERALD

JUL 16 1928

MARCHING ALONG; Recollections of Men, Women and Music—By John Philip Sousa.

The life of John Philip Sousa has been filled with work, achievement, friends, fame, happiness, and very interestingly he tells in this volume the full story of it from childhood to the present time. He has a strong sense of humor and tells his anecdotes of events, people and happenings in an amusing way. His discussions of the present status of music in this country are especially interesting. Mr. Sousa's book will, therefore, appeal especially to lovers of music, but it will also have a much wider audience, who will find it full of interest.

*Passaic News*

JUL 14 1928

Marching Along, recollections of men, women and music, by John Philip Sousa.  
John Philip Sousa tells his life story modestly and simply, giving many incidents and anecdotes, which add to the attractiveness of an already interesting volume.

BOSTON, MASS.  
HERALD

APR 21 1928

The new Boston publishing house Hale, Cushman & Flint will bring out "Marching Along," the autobiography of John Philip Sousa, for half a century conductor of the United States Marine band and the internationally known Sousa's band. The book will appear April 26. That happens to be the 31st anniversary of Sousa's most famous march, "Stars and Stripes Forever," a composition which has been rendered by hundreds of bands and millions of pianos since 1887.

LOS ANGELES, CAL.

TIMES  
MAY 20 1928

**MARCHING ALONG.** By John Phillip Sousa. Hale, Cushman & Flint, Boston.  
John Phillip Sousa, whose "Washington Post March" is probably one

of the best known pieces of popular music in existence, has in this volume given us the story of his life. It is a far cry from mixing dough in a bakery to wielding a conductor's baton, which is the gamut run by this popular bandmaster.

He was born in Washington, D. C., in 1854 and he recalls vividly the return of the soldiers from the Civil War and the march of the Grand Army in Washington. His life has been a busy one. He has conducted his band before the crowned heads of Europe and traveled in all the Latin-American countries. The steps by which he rose were rapid. At the age of 15, he was a teacher of the violin; at 17, a conductor of operettas; at 26, a national figure as conductor of the United States Marine Corps Band. In 1917 he was commissioned a lieutenant, senior grade, in the United States Navy, stationed at the Great Lakes Naval Station. He served throughout the period of the World War, retiring with the rank of lieutenant commander.

The book is rich in anecdote, shrewd humor, broad tolerance and kindly wisdom. It is written in the simplest English and bears the stamp of a modest, sincere man who has utilized the gifts nature so lavishly bestowed for the advancement and happiness of his fellow-men. Although he is now 74 years of age, and has spent a half-century of his active life in the public eye, he still carries on and is one of the vital figures in the rushing life of America today.

SATURDAY  
THEATRE REVIEW

JUN 9 - 1928

**LUNCHEON HONORS  
JOHN PHILIP SOUSA**

**Popular Bandmaster Soon  
Will Start on His Fiftieth  
Annual Tour**

Lieutenant Commander John Phillip Sousa was feted yesterday at a luncheon at the National Republican Club. The "March King" next month will inaugurate his fiftieth annual tour with the band that has already toured 1,200,000 miles. Notables of the musical world paid tribute to the composer and conductor, and Mr. Sousa told of the spiritual anguish attendant upon publishing his autobiography, "Marching Along."

The feature of the informal celebration was the singing of the "Free Lunch Cadets," a comic opera written in 1877 by Mr. Sousa. George Gartland, public school musical superintendent, and Leonard Leibling, musical critic of the New York American, interpreted Mr. Sousa's music at the piano from dog-eared and yellow pages of the old opera score. The luncheon was tendered by Hale, Cushman and Flint, Boston, publishers, who have just published Mr. Sousa's autobiography.

SPRINGFIELD, MASS.  
UNION

SEP 12 1928

**Annie Rooney.**

We proceeded to Pittsburg and gave the concert. One of the Washington correspondents had amused himself by informing me that there was no city in the world which demanded such highbrow music as did Pittsburg, and he added, "If you play anything of a so-called popular nature, they will hiss you off the stage just as sure as shooting!"

I built my program of very solid material. The house was crowded, and when I finished the first number I turned to the audience, expecting salvos of applause, expecting "Absolute silence!"

I thought, "Perhaps this piece was too trivial for them—they are certainly highbrows," and I started the next number. That, too, was received in frigid silence.

Now genuinely worried, I began the Parsifal "Procession of the Grail." When I finished it off, with a last slow flourish, half the audience was asleep, the other half yawning.

"Boys," I muttered desperately, "get ready to be hissed off the stage. We are going to play 'Annie Rooney,' and if any of you gets maimed or killed, I'll tell the Government that you died in line of duty, and your widow will receive a pension. All together!" and we sounded off for all we were worth.

Strong men wept with delight, husbands threw their arms about their astonished wives and the rest of the evening was, without question, Annie Rooney's! As the band embarked for home, above the chug of the engine, there rang triumphantly in our ears

the dulcet melody which accompanied the words:

She's my sweetheart, I'm her beau,  
She's my Annie, I'm her Joe,  
Soon we'll marry, never to part,  
Little Annie Rooney is my sweetheart.  
And on we sped to Washington, our  
faith restored in Pittsburg.—[From  
"Marching Along: Recollections of Men,  
Sousa.

THIS CELEBRATION  
NEW YORK TIMES

JUN 3 1928

**Sousa Tells the Story of His March Through Life**

**MARCHING ALONG.** Recollections of Men, Women and Music. By John Phillip Sousa. Hale, Cushman & Flint, Boston. 384 pp. \$5.

I was an English critic who first, many years ago, gave to John Phillip Sousa the title of the "March King," a title by which he is known all over the world and to which he has proved his right by the number of his march compositions—one hundred and five are listed in the enumeration of his works in this volume—and their world-wide popularity. For thirty-six years he has been making Sousa's Band one of the most famous of musical organizations not only in his own but in all the other important countries of the world. He is now 74 years old and for half a century he has been an active and prominent figure in musical circles. His busy life has brought him thousands of contacts with people, of all manner of gifts and many thousands more among those of humbler station. It has been a most interesting life, filled with work, achievement, friends, fame, happiness, and right interestingly he tells in this volume

the full story of it from childhood to the present time.

Mr. Sousa presents a problem for students of heredity, for neither his father, a Portuguese of cultivated, liberal mind, nor his mother, a German, had any musical talent. His mother was singularly lacking in that respect and his father had merely an appreciative ear. But they recognized the gift he began to give evidence of possessing while he was little more than an infant. "From childhood," he says, "I was passionately fond of music and wanted to be a musician. I have no recollection of any real desire ever to be anything else." At seven he began special work in a musical academy in Washington, where he was born; as a very small boy he composed little tunes and played them for his mother on his violin; at 11 he was playing as a professional on the violin; at 15 he was a teacher on that instrument, and at 26 he became a national figure as Director of the Marine Band. And his long life has been a constant progression along the path of renown.

In interesting narrative he de-

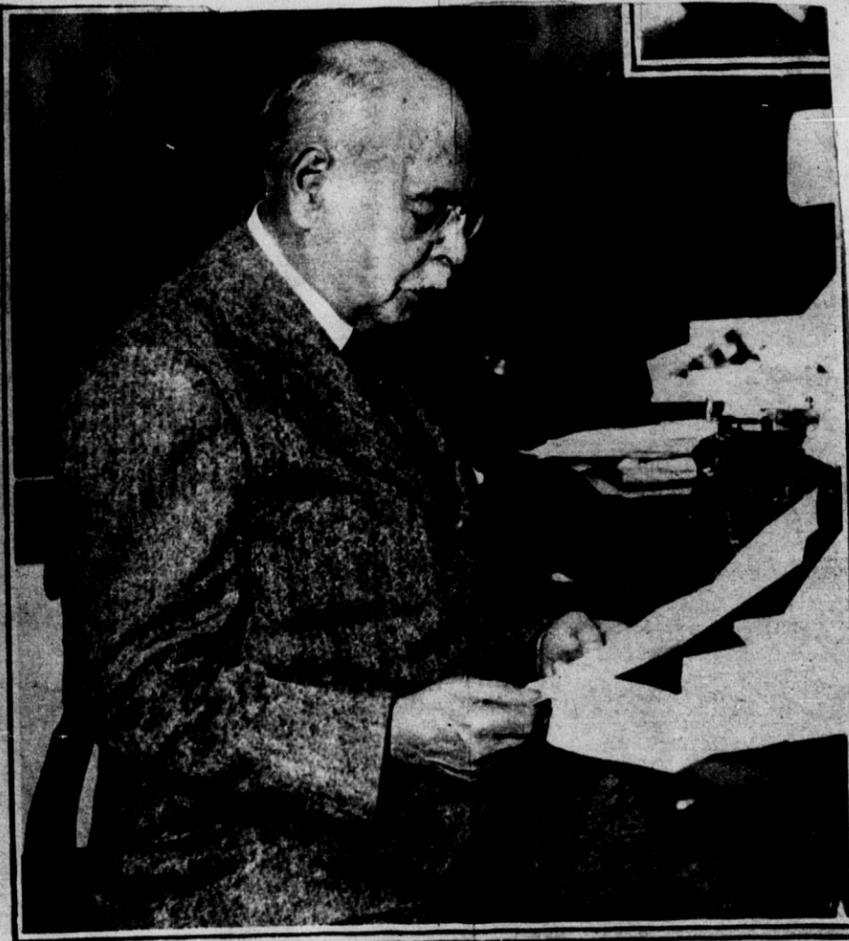
scribes that progress from year to year, interspersing it with a thousand anecdotes about events, people happenings of all sorts. Frequently these little stories are amusing in themselves, for Mr. Sousa has a strong sense of humor, and when they are not he usually makes them so in the telling. Equally keen is his sense of drama in narrative and his anecdotes are always dramatic in manner at least, whether or not they are so in content. He has an eye for his background also and whether it is the Washington of his childhood, during and after the Civil War, or the cities and countries of his later experiences there are always colorful bits that make the memories vivid. As he goes along he comments on this or that phase of things as he has seen them with shrewd insight and some striking or suggestive thought.

Mr. Sousa's discussions of the present status and the possibilities of music in this country are especially interesting because of the exceptional opportunities he has had for finding out about them. "I firmly believe," he declares,

"that we have more latent musical talent in America than there is in any other country." He finds here "a secret love for the old hymn tunes" and a keen response to these melodies, because "we are strongly affected by religious impulses." He does not think that jazz truly represents America to the world and he is quite sure that it will disappear and its influence fade as soon as dancers tire of it. "Today, if I were a young composer," he says, "I would rather submit my chances of success or failure to the American public than to any other public in the world. It is essentially music-loving."

While Mr. Sousa's book will have particular consequence for lovers of music, a much wider audience will find it full of interest. A many-sided man—the four page list of his works shows that in addition to his varied musical achievements, which include operas, suites, songs, fantasies, marches, waltzes, he has written novels, verse books of instruction, biography—he has touched life at many points and his genially written biography is flavored by all of them.

Times-Picayune  
New Orleans, La.  
May 13, 1928



**FIFTY YEARS A BANDMASTER**

John Philip Sousa, the "March King" of America and writer of several famous songs, has turned author and is writing the story of his life under the title "Marching Along." Still hale and hearty, he leads his own band on its fiftieth annual tour.

—Acme Photo.

CHARLESTON, W. VA.  
**GAZETTE**

JUL 22 1928

**An Autobiography  
Of a Band Leader**

**Rich Set of Reminiscences  
Come From Venerable  
John Philip Sousa in  
"Marching Along."**

By CHARLES SCHWARZ  
Marching Along. By John Philip  
Sousa. Hale, Cushman Firm.

To the average American man who was an "honest-to-goodness" boy during the last twenty of thirty years the name of any genuine American institution. There are few living men in the



country today, no doubt who could supply a fuller, richer set of reminiscences than the venerable band leader, who has managed to keep in tune with the American public for the last sixty years.

Sousa calls his autobiography "recollections of men, women and music," but actually there is much more than that to it. He has delved more deeply into the public heart and, being a sensitive musician, has recorded its every beat.

As for the story itself, it is the tale of a career too well known to bear much repeating. There was his start as a violinist, his switch of attention to wind instruments when, as a youngster, his father brought him into the famous Marine band at Washington, years as director of that band, stories of composition of light operas and other musical pieces that were forgotten when the title of "march king" was bestowed upon him, and finally there is related the story of the organization of his own band and the years of travel in this country, of European tours and of one around the world.

It was an obscure brass-band journal published in England, Sousa recalls, that gave birth to the well-known "march king." Some writer for it declared that "he is entitled to the name of 'march king' quite as much as Strauss is to that of 'waltz king.'"

"What is life itself but a perpetual 'march'?" Sousa asks in another chapter, and throughout the remainder of the work clings to his subject, continues to "march along." And even now he is preparing for another concert tour.

"Marching Along" may have an added appeal for persons interested deeply in music, but to the larger group interested more in the general scene, the volume also ought to be a tremendous value. It is a splendid supplement, I believe, to the human touches provided by Mr. Sullivan in "Our Times."

SAN JOSE, CAL.  
**MERCURY-HERALD**

JUL 21 1928

**"AN ATTIC  
SALT SHAKER"**

By W. ORTON TEWSON

A young farmer of Virginia with whom John Philip Sousa was lodging during a quail shooting expedition, had never been twenty-five miles from his home, and he confessed to the famous conductor that it had been the dream of his life to go at least as far north as Washington. But he could not afford the trip, he said.

"Of course you can," replied Sousa.

Thereupon, Sousa—who tells the story in his memoirs "Marching Along"—outlined a plan whereby the farmer was to accompany him on a horseback ride to the capital and receive \$5 a day for his time as well as pay for the use of the horse Sousa was to ride. The farmer was delighted.

"We started next day," chuckles Sousa. "At noon we stopped at a farmhouse for luncheon. The farmer's wife said:

"What will you have—fried chicken or ham and eggs?"

"My friend chose ham and eggs. We stopped at still another farmhouse for the night and at supper when he was asked what he would like to eat, my companion repeated:

"Ham and eggs."

"Indeed, on that ten-day trip to Washington, his invariable choice for breakfast, dinner and supper was ham and eggs."

"When we finally reached the capital we went to the Hotel Willard where I handed him the menu card with at least 150 items on it, saying:

"This is a first-class hotel, Jim. You must be hungry as a bear, so just take anything and everything you want."

"He looked it all over carefully, his face growing more and more serious, and then moaned as he dropped the menu card:

"'Taint here, 'taint here."

"What ain't here?" I asked.

"'Ham and eggs.'"

Little May had been listening to some conversation between her entomologist father and mother. The subject was black fleas.

"What about the white fleas, daddy?" she asked.

"White fleas?" I don't think there are any in this country."

"Oh, yes, there are white fleas," insisted May. "Don't you remember, Mary had a little lamb, its fleas were white as snow?"

Herald  
Passaic N. J.

JUL 17 1928

Marching along, recollections of men, women and music, by John Philip Sousa. John Philip Sousa tells his life story modestly and simply, giving many incidents and anecdotes, which add to the attractiveness of an already interesting volume.

MAY 5 1928

## Sousa, in Autobiography, Recounts Memories of 50 Years As Conductor

NEW YORK, May 5.—The United States, producing motor cars and plumbing fixtures faster than any other nation, also has produced most

of the world's popular music in the last 25 years. American jazz is heard now all over Europe, and old-timers remember that before that the

marches of Sousa could be heard on any afternoon in the beer-gardens of Germany or the wineshops of Vienna and Paris.

The age of the Sousa marches—which has not passed by any means—is vividly recalled in his autobiography, "Marching Along," published in celebration of his 50th year as conductor of his own band. Sousa, now 73 years old, makes the musical nineties live again with hundreds of anecdotes about the great and near-great whom he has known in his long career.

Composers, Presidents, prima donnas, prizefighters, actors, kings, and other celebrities jostle against each other, and Sousa tells of how King Edward sent him pheasants, and Bob Fitzsimmons, heavyweight champion, demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could," with equal gusto.

De Wolf Hopper met his first wife in the cast of one of Sousa's light operas, "Desire," in which he made his debut. And he met three succeeding wives in the casts of Sousa productions! Sousa met his own wife when he was directing the orchestra for Gilbert and Sullivan's famous "Pinafore," and married her out of the cast, and "lived happily ever after."

### Played at Age of 13.

Sousa's musical career began when he was very young. He was a member of the Navy Band at the age of 13, and has mastered every instrument, even the despised E flat alto horn. Before he was 18 he was conducting theater orchestras in Washington, D. C. In 1880 he became leader of the Marine Band, in which position he served under five Presidents, and built up the solid frame that has been his ever since.

The Sousa marches, more than 100 in number, are known the world over. The most famous one of all, which has almost become a National anthem, is the "Stars and Stripes Forever," which was completed in Boston, April 26, 1897, just 31 years ago.

Sousa had a contract with his publishers, in those days, which provided him with the magnificent sum of \$35 for each march that he wrote! He also lists in his book 10 light operas, two overtures, 12 suites, 62 songs, six waltzes, 11 fantasies and 15 miscellaneous compositions. He is the author of several novels and books of musical instruction as well.

### Buried in Stand Collapse.

Sousa tells plenty of anecdotes in the course of his recollections. When he was on one of his six European tours, his band played in Myra-Tydil, a small town in Wales. The stage had evidently suffered some amateur carpentering. When the band struck up "The Stars and Stripes Forever," the conducting stand collapsed and Sousa was buried seven feet beneath it!

"I went down in a cloud of dust," he says, "and the prima donna, believing I had been killed, rushed out on the stage screaming. I crawled up out of the depths, bowed to the audience, and said, 'We will now continue.' The concert was a complete success."

The Sousa of today, with smooth cheeks and only a small mustache instead of the magnificent black, curling beard of other days, is a vigorous, dynamic personality. The closing chapters of "Marching Along" contain opinions on almost everything from modern women to jazz, which, he declares, will last only as long as people "hear through their feet instead of their brains."

## NEW HAVEN, CONN. JOURNAL COURIER

MAY 18 1928

### THREE LIVES IN PRINT MARCHING ALONG by John Philip Sousa

Hale, Cushman and Flint, Inc., Boston. \$5.00 illus.

Among contemporary men who have become successful in their chosen fields the name of John Philip Sousa stands high on the list. Those who follow the events of the times and the progress of civilization and ponder upon human attempts and achievements, can never cease to look with interest into the why and wherefore of an individual life story. And though one cannot be surprised that the basic ingredients of the successful, self-made man

vary but little, the details are always different. By reading Mr. Sousa's auto-biography one discovers these usual basic factors: modest but wholesome heredity and home life; qualities of determination and ambition in the individual; given talent; acquired growth and flexibility through practice and hard work. Added to this is the long arm of circumstance. Even the most hardened cynic must admit that coincidence plays a large part in life off the stage as well as on. More than once the young Sousa was at the right place at the right time to step in, save the day and incidentally prove his ability.

Once started the young musician was diligently climbing the road which has lead him to an internationally conspicuous position at the head of his great military band. He is not only known and loved as an unsurpassed band master but also as a composer of many types of musical compositions. His two hundred works include marches, opera scores and songs. He has told of his own successes and the honors which have been heaped upon him in all parts of the world with humor, enthusiasm and becoming modesty.

## CINCINNATI, OHIO BILLBOARD

JUL 14 1928

INDIRECT ART, as the radio, phonograph, movies, and now the talkies, might well be called, may fulfill certain purposes, but that its scope always will be limited is the contention of John Philip Sousa, the bandmaster and march king, whose recently published book, *Marching Along*, explains the mystery surrounding Sousa's aversion to broadcasting.

Sousa declares he has refrained from broadcasting because he is reluctant to lose the warm personal touch with his audiences.

The rapport between performer and audience is invaluable, says the noted musician, and can be fully attained only thru actual vision.

## MUSICAL LEADER

AUG 30 1928

A short time ago the publishers of John Philip Sousa's "Marching Along," his most recent addition to autobiographical literature, entertained the composer at breakfast. The hosts were Messrs. Hale, Cushman and Flint.

MAY 12 1928

Greenwood

# The First Reader

## The March King.

In common with many other young-sters of uncertain age, I still get a thrill out of the big brass band. My education has taught me to ignore "Dixie" and to look bored when others applaud it, but when the band plays a snappy march I become a backslider. This goes back to my early boyhood and I can't live it down.

Although I am not yet bowed with weight of years, I can recall the time when the brass band was one of the seven lively arts. The other six were acrobats, oratory, torchlight processions, hayrack rides, singing the stein song and the calliope. In my estimation the band came first.

That is why I can still recall a momentous day in the 90's when I stood on the corner of Third and Main streets, just a bit aft of the bass drum, and heard the band play a brand new "piece." The leader remarked to the company that it was the latest march by the man who had written "King Cotton." Nine of us had an inkling at that moment that it was soon to become the most famous march tune.

America. It was called "The Stars and Stripes Forever."

Now, all those of you who have no time for band music and prefer the more subtle "streichmusik" may detour here, for I am going to discuss this tune a bit. It happens to be a topic in the reminiscences of John Philip Sousa, called "Marching Along," just published by Hale, Cushman and Flint. J. P. is 74 years old now and for five decades at least he has been making people's pulse beat faster by playing band music.

In this book, which is brimful of anecdotes taken out of an active life, in which Mr. Sousa was always in close touch with public events, occurs the story of the origin of "The Stars and Stripes Forever." It happened in 1896 when Mr. Sousa, after a strenuous season at the old Manhattan beach, had visited Venice and Rome for a rest. He was returning to America on the Teutonic and thus tells the story:

"Here came one of the most vivid incidents of my career. As the vessel steamed out of the harbor I was pacing the deck, absorbed in thoughts of my manager's death (David Blakeley) and the many duties and decisions which awaited me in New York. Suddenly I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing.

"Throughout the whole tense voyage that imaginary band continued to unfold the same themes, echoing and re-echoing the most distant melody. I did not transfer a note of that music to paper while I was on the steamer, but when we reached shore I set down the measure that by brain band had been playing for me and not a note of it has ever been changed. The composition is known the world over as "The Stars and Stripes Forever" and is probably my most popular march."

The disillusion one suffers here is because the march was not prompted by some great patriotic occasion for emotion. Its appearance in time for the Spanish-American war was fortuitous. The title gave it a patriotic tinge, but the very swing of it fitted the tread of marching men.

Did the ship have the rhythm? Mr. Sousa does not say. Probably so, because the ships of thirty years ago throbbed a great deal. As late as 1919 I crossed in a tub built in 1892 and I can feel the motion even now.

Mr. Sousa also discloses that he wrote words for the march and that they are sung in countless American schools. Then he prints the words, I have never heard them sung and I hope I never shall. They contain some lovely cliches, such as, "Let eagle shriek from lofty peak," and the following chorus, which is about the best example of the old style Fourth of July oration in verse that I have ever come across:

Hurrah for the flag of the free!  
May it wave as our standard forever.

The gem of the land and the sea,  
The banner of the right.  
Let depots remember the day  
When our fathers with mighty endeavor  
Proclaimed as they marched to the fray  
That by their might and by their right  
It waves forever.

You will agree with me that Mr. Sousa as a poet is the greatest of all bandmasters.

But his book is rich in reminiscences of the days when Wagner was a fighting word, Jean de Reszke a social lion and John L. Sullivan the official greeter of New York city. Mr. Sousa was thoroughly a part of his times. You can watch his progress and that of the tonsorial profession by the whiskers. In the 1870's a mustache and a smooth chin. In the 1880's a glorious full beard, mattress size. In the 1890's beard and mustache carefully trimmed, dark. In the 1900's the same, gray. Today a smooth chin again, and a fine mustache, and the face showing the features of a man who has lived handsomely, always keeping fit, always a part of his times. Why, indeed, speak of the past? His baton, at 74, is still in action.

He knew and knows everybody from Bob Fitzsimmons to Victor Herbert; James Whitcomb Riley, Saint-Saens, Anatole France, Edward VII, Jackie Coogan, Sir Henry Irving; he tells you about brilliant Arthur Pryor and "our soloist, Leonora von Stosch, now Lady Speyer." He describes the current events that make a pattern of life—of how, for instance, the band on Dewey's flagship played "El Captain" at the battle of Manila Bay. Mr. Sousa's

book belongs with Mary Sullivan's "Our Times" as supplementary reading on the turn of the century.—  
HARRY HANSEN.

CHICAGO, ILL.

POST

JUN 22 1928

## Bowing to Baking and Back Again

Marching Along: Recollections of My Women and Music, by John Philip Sousa. (Hale, Cushman and Flint.)

If Mr. Sousa writes books somewhat less brilliantly than he writes marches, his latest literary production, "Marching Along," is not to be regarded with disdain. In his own field Sousa has done remarkable work in helping to raise the standard of public taste in music. "Marching Along" offers the reader an instructive, and often an entertaining, account of its author's methods in accomplishing his mission, but it has other points of interest. One of these comes into touch with heredity. Neither Sousa's father, who was a Portuguese, nor his mother, who was a German, possessed any musical ability, but their son showed so much talent, even in early childhood, that at the age of 7 he was sent to study the violin at Esputa's conservatory at Washington. It is true that, having come into conflict with Prof.

Esputa over the matter of bowing, the future march king decided to become a baker; but this ambition, stimulated merely by pique, evaporated after two nights of work at the ovens and the young musician returned to art.

At the age of 11 Sousa already was performing on the fiddle at concerts and, after having organized a small quadrille band which played for Washington dances, he enlisted in the marine corps two years later and played triangle, cymbals and the E-flat alto horn in its band. Later the composer of "The Stars and Stripes Forever" became famous as the leader of the Marine band, and some attractive pages in his book give an account of his relations with the Presidents when he dispensed music to their functions at the White House.

In 1892 Sousa was approached in Chicago in the matter of organizing and touring with a band of his own and it was in that year that the first tour opened under the management of David Blakeley, who had been manager both for Theodore Thomas' orchestra and for Gilmore's band. And Sousa is still touring at the age of 74. A large part of "Marching Along" deals with the incidents of that roving life, most of them amusing—for the "march king" has a well-pronounced sense of humor. For the rest, there are remarks on the present conditions of music in America, including the author's attitude to "jazz" and multitudinous pictures of Mr. Sousa alone or in company with his children and grandchildren and others showing him consorting with celebrities from Jackie Coogan to Camille Saint-Saens and Edison.  
F. BOROWSKI.

ATLANTA, GA.

American

JUN 10 1928

## Life of March King

### Is Spring Biography

John Philip Sousa is the first American musician who has made a million dollars out of the practice of his profession. He has toured the world with his incomparable Sousa's Band, traveled more than a million miles, and now, at 73, is still bringing vast audiences to their feet with the strains of "Stars and Stripes Forever," of which over seven million copies have been sold. On April 26 the thirty-first anniversary of the publication of this one of his hundred famous marches known the world over, Hale, Cushman and Flint, of Boston, will publish Sousa's autobiography of 400 pages, elaborately illustrated, and filled with full-flavored anecdote and incident of his 50 years of conductorship of the United States Marine Band, and his own band. The title of this book is "Marching Along."

N. Y. TELEGRAPH

JUN 10 1928

## Sousa Is Guest At Luncheon

Lieutenant Commander John Philip Sousa was the chief guest at a luncheon given in the National Republican Club to celebrate the fiftieth annual tour of the band which he has already taken more than 1,200,000 miles throughout the world.

Nathan Burkan, attorney; Robert Sherwood, bookseller; Sigmund Spaeth and Don Seitz, authors, and Harry Hansen, literary critic for the World, spoke, as did Mr. Sousa, who told of the "spiritual anguish" attendant upon the publishing of his autobiography, "Marching Along."

SPRINGFIELD, MASS.

EVENING UNION

JUN 11 1928

Three Books.

The Library recommends this week:  
"The Day After Tomorrow," by Philip Gibbs.  
"Marching Along," by John Philip Sousa.  
"Torches Flare," by Stark Young.

MAY 20 1928

An Attic Salt Shaker—By Orton Tewson

**A**MONG the cheery stories told by John Philip Sousa, the "March King," in his sparkling reminiscences, "Marching Along," is one dating back to the time when he was bandmaster of the U. S. marine corps band. An opportunity presented itself for Sousa to say a good word to Secretary of the Navy Tracy on behalf of a cornetist whose solo work had particularly pleased the secretary.

In doing this, Sousa also called the secretary's attention to the meager pay the bandsman received.

"All the government pays him is \$38 a month," he added.

"You say he doesn't drink?" said Tracy.

"Not a drop."

"And he doesn't smoke?"

"Not a puff."

"And you say, too, that his general habits and conduct are good?"

"He leads absolutely the simple life."

"Well, Sousa," and the secretary leaned back in his chair, "for heaven's sake, what good will money do him?"

Local theater orchestras, in the days when Sousa was musical director for Milton Nobles' "The Phoenix" company, were not always reliable, that is, musically. One day, at Streator, Ill., where the company was to perform that night, Sousa found the leader of the theater orchestra at work in a paint shop—he was a painter by day—and after arranging for the help of the orchestra, he inquired what the charge per man was.

"Two dollars a skull," was the reply.

"I want ten skulls," ordered Sousa, naming the particular instrumentalists he desired.

The important matter of a rehearsal was then taken up.

"Rehearsal be blowed," said the painter-leader, "we never rehearse here. Don't lose

any sleep over us. We're all right."

No argument could budge him.

That night Sousa faced the world's worst orchestra. None of the players knew one note from another. Pandemonium reigned. Finally, Sousa ordered them out of the theater. They refused to go without their pay.

Sousa complained to the local manager, who, after listening, said:

"All right, just call in the constable and put them out as usual."

As the constable was doing his duty, the local manager explained to Sousa:

"They never have a rehearsal because if they did they would be discharged before the performance."

At a town in Kansas, the local theater manager advised Milton Nobles and Sousa to get the city band to play in front of the theater for half an hour before the show opened.

"The whole town will turn out," he said, "and will pack the house. The band won't cost you a cent; all they ask is that you let them in to see the performance."

As the band only numbered about twenty, it was thought to be a good stroke of business.

The theater was on the ground floor, and in due course, the band having performed its part of the contract, passed inside. It had been arranged that their instruments were to be used as passports into the theater. After about a hundred men had entered with instruments, Sousa began to get suspicious and investigated. He noticed a man come in with an instrument, immediately go to an open window, hand it to a fellow outside, who went around to the front door and came in with it. He, in turn, handed it to someone else outside.

They were packing the house with a vengeance!—Cpr., 1928.

New York Evening Sun

APR 26 1928

Sousa Says Jazz Is Heard Only Through Feet

Jazz is heard "through the feet and not the brain," and the craze for it will die soon, John Philip Sousa says in his autobiography, "Marching Along," published today in celebration of the thirty-first anniversary of the composition of his famous march, "The Stars and Stripes Forever."

The book describes the famous bandmaster's early life, telling how his first job as baker's boy lasted three days, recounts the beginning of his career as a musician and lists his many works, including 100 marches, many other compositions and several novels.

MUSICAL LEADER

JUN 7 1928

An interesting book of reminiscences is John Philip Sousa's autobiography, "Marching Along." It covers the period of fifty years during which this dynamic band director rubbed shoulders with amusing people in all walks of life, and its pages record many of the colorful experiences of a particularly colorful career.

NEW YORK  
BRONX HOME NEWS

APR 26 1928

John Philip Sousa, the march king, predicts the passing of jazz in his autobiography, "Marching Along," which will be published today in celebration of the 31st anniversary of the composition of his best-known march, "The Stars and Stripes Forever." "Jazz will endure," Sousa claims, "just so long as people hear it through their feet instead of through their brains."

THE ARGONAUT

MAY 26 1928

Sousa Marches in Memory.

MARCHING ALONG: RECOLLECTIONS OF MEN, WOMEN AND MUSIC. By John Philip Sousa. Boston: Hale, Cushman & Flint, \$3.00.

In this generously illustrated volume Mr. Sousa tells the story of his remarkable life—rising from baker's boy to "March King," and director of the United States Marine Corps Band; to say nothing of his authorship of several novels. But the reader finds even more in this very interesting narrative than the life of Lieut.-Com. John Philip Sousa; for we meet in an intimate way in these pages with many famous persons—artists, actors, musicians, sportsmen (for Sousa was an expert trap-shooter), scientists, statesmen, and so on, covering an active career of nearly half a century. It's good reading for "the tired business man" and many others.

NEW YORK JOURNAL

APR 26 1928

JAZZ ERA IS WANING, SOUSA SAYS IN AUTOBIOGRAPHY

In his autobiography, "Marching Along," John Philip Sousa predicts the craze for jazz will die down soon.

The volume was published today in celebration of the thirty-first anniversary of the composition of his famous march, "The Stars and Stripes Forever."

Jazz, according to Sousa, "does not

truly represent America to the world."

Mr. Sousa relates that his first job was that of baker's boy, at which he lasted three days. When he took up music at an early age, he rapidly learned every instrument in the orchestra.

MAY 19 1928

# The "March King" Tells of His Long Career With Horn and Drum

"Marching Along: Recollections of Men, Women and Music," by John Philip Sousa (Hale, Cushman & Flint, Boston).

**T**HAT American musical institution, John Philip Sousa, has written his own story of his life. He tells it simply, though richly flavored with incident and anecdote and thickly spread and inter-layered with a frosting of humor. Such a combination is guaranteed to fascinate any reader.

The life-story of this remarkable man, from baker's boy to "March King," is the romance of a patriot through the years from the Civil War to the World War and after, of a staunch American and a citizen of the world.

At 15 he was a teacher of violin, at 17 a conductor of operettas, at 26 a national figure as the director of the United States Marine Corps band. Thirty-six years he has been the dominating spirit of Sousa's band, beloved entertainer of the American people, on tours at home, in Europe and around the world. In May, 1917, he was commissioned a lieutenant in the navy and served, at the Great Lakes naval training station and elsewhere, until the end of the war, retiring with the rank of lieutenant commander in the naval reserve force.

### HIS ZEST FOR LIFE.

It may be his great zest in life that has kept him fit through a long career and today, at 74, still going strong. He is an expert trapshooter, author of several novels, composer of world-wide renown, and writer of the most popular marches we know today.

Some of the most entertaining chapters are the early ones in the book, retelling incidents recalled from Sousa's tours of the country as orchestra leader for theatrical companies in the '70s. For a time he was engaged by Matt Morgan, traveling with his tableau company, called Morgan's Living Pictures, depicting such paintings as "Phryne Before the Tribunal," "Cleopatra Before Caesar," "The Destruction of Pompeii." Undraped spectacles then were new to American spectators and generally regarded as risqué.

"When we reached Pittsburgh," writes Sousa, "the morals of that city were so affronted that the statue girls, all seven of them, were arrested and locked up in the police station. The manager engaged one of the best lawyers in the city and the trial proceeded the next morning. Charges were made by a police officer, who, after he had given his opinion of the depravity of the exhibition, was cross-examined by our lawyer. The latter began to discourse learnedly of art, especially in the nude. Finally, taking a photograph of Minerva from his case, the lawyer said, 'Did you ever arrest this party?'"

"The patrolman looked at it long and intently; then slowly mopping his perspiring brow, he said, 'I arrest so many people—I can't remember all of them!'"

"There was loud laughter in the

leader of the band said, "Guess we'll go in now."

The theater was a ground-floor one, barn-like, and had a number of windows on one side, not far above the ground. The band passed in. I went to the music room to tune up my fiddle and had been there perhaps ten minutes, when the call-boy came running back and said, "How many men are there in that band?"

"Oh," I said, "perhaps twenty."

"Well," said he, "about a hundred men have already gone in with their instruments!"

"That's impossible," I replied, "I'll go and investigate."

As I entered the theater, I noticed a man come in with an instrument, immediately go to an open window and hand it to a fellow outside, who went round to the front door and came in with it; he in turn handed it to someone else outside. If I hadn't closed the window the entire town would doubtless have viewed the performance, and all for the half hour's work of the band!

Mr. Sousa toured the world with his band, covering more than 1 million miles in the thirty-six years of conducting. He was the first American musician to become a millionaire from the practice of his profession. "The March King," once played to an audience of 173,000 persons, which must have given him as great a thrill as we moderns felt when first hearing his rousing march, "Stars and Stripes Forever," which by its common use in schools and in parades and patriotic gatherings, has come to be virtually the American national anthem.

"The Stars and Stripes Forever" was written in Boston and first played in Salem, Mass., April 26, 1897, where, says Sousa, "we tried it on an unsuspecting public as an encore, and it immediately became popular." Seven million copies of it have been sold.

courtroom. The judge dismissed the case. We turned people away that night."

### IN A LITTLE KANSAS TOWN.

Sousa had a curious experience in a little Kansas town while touring with a Milton Nobles show. He is too kind to divulge the name of the town—or maybe it has since died out. As he tells it:

When we were to give a performance in a town in Kansas, the manager of the theater said to Nobles and myself, "If you want to pack this house to-night, just get the city band to play out in front of the theater from 7:30 to 8 o'clock. By that time you will have the whole town out." "And," he added, "they won't cost you a cent; all they ask is that you let them in to see the performance."

I hunted up the leader of that band and he was sure that his boys would be delighted to play. All they wanted was to see the show afterward, and they would use their instruments as a passport into the theater. At half past seven the band struck up a march and for half an hour entertained the audience that gathered in the street; but no one seemed to be enthusiastic about entering the house. Finally the

PHILADELPHIA, PA.

*Inquirer*  
APR 21 1928

The new Boston house of Hale, Cushman & Flint, headed by Ralph T. Hale, a former general manager of Small, Maynard & Co., announces for its first publication the autobiography of John Philip Sousa. Styled "Marching Along," it will appear a week from today.

CLEVELAND, O.  
PRESS

APR 30 1928

### Sousa

"Marching Along," John Philip Sousa's autobiography, was published a few days ago on the 31st anniversary of the publication of his march, "Stars and Stripes Forever."

PUBLISHERS WEEKLY

JUN 16 1928

### Dinner in New York for John Philip Sousa

**J**OHAN PHILIP SOUSA, who in his seventy-fourth year, has become an author with the publishing of "Marching On," the story of his long experience in public and musical life, was the guest of honor at a testimonial dinner given to him in New York on June 8th. Ralph Hale, president of Hale, Cushman & Flint, who are publishing the book, acted as host, and Sigmund Spaeth was master of ceremonies. The occasion not only brought together a group of enthusiastic friends and admirers of Mr. Sousa's but brought, also, letters from distinguished public men and others who have reason to know how significant has been Mr. Sousa's contribution to the life of the country.

An interesting sidelight in his activities was indicated in the speech by Nathan Burkan, attorney for the American Society of Authors, Composers and Publishers, who told of Mr. Sousa's determined fight for a better copyright situation for composers covering many years.

Under Mr. Spaeth's leadership the guests joined in singing "The Free Lunch Cadets," which was written by Mr. Sousa fifty years ago. It was suggested at the meeting that Congress should take some action to recognize the patriotic importance of "The Stars and Stripes Forever," the march which has been played in every camp and military parade thru three decades.

*Columbia S.C. June 10/28*

### Well, Rather!

What John Philip Sousa says in his memoirs "Marching Along" as the "most spontaneous laugh I have ever heard" from an audience, was occasioned by an actor—an Englishman—disappearing through an open stage fire trap, which he didn't know was there, to the cavernous depths below. Of course, the audience thought it was part of the play.

Every one on the stage felt sure that the poor fellow had been killed. A ladder was lowered into the trap and while all hands were peering into the abyss, the actor poked his head above the trap. He was grabbed by the arm and asked:

"Are you hurt?"

Looking much perplexed, the Englishman replied very slowly:

"No, I am not hurt, but greatly surprised."

TELEGRAM

*Harrisburg*  
JUN 29 1928

Other non-fiction works are: "Mid-Pacific" by James Norman; "Marching Along," by John Philip Sousa; "The Garden Lover" by H. Bancy; "How to Design Monograms" by the Spragues; "Present Day Russia," by Ivy Lee; and "Short Circuits" by Stephen Leacock. The last two are especially good, in as different ways as possible.



IN THE PUBLIC EAR. (FROM THE NEW YORK MUSICAL COURIER, APRIL 25, 1906).

*San Fran  
Cease*

**FAMOUS M**

**JOHN PHILIP SOUSA**  
Should the grand pooh-bah of or-  
chestration and grand master of  
typical have cause to quit music,  
he can be had a pen toward music  
industry as a result.



# Among Sprightly Recollections In Sousa's Book, 'Marching Along'

Anecdotes of Bob Fitzsimmons, Charles Klein, Kaiser Wilhelm, King Edward and Charlie Chaplin Flavor Volume.

The musical tastes of five Presidents, adventures of a musician with the renowned ones of earth ranging from Kaiser Wilhelm to Charlie Chaplin, and a sprightly miscellany of anecdotes flavor the recollections of John Philip Sousa, famous bandmaster, whose book, "Marching Along," has just been published.

Sousa's reminiscences of the White House begin with President Hayes. Of this President's musical appreciation Sousa writes: "... as the guests came in greater numbers light operas were played and when the general public arrived I ran into marches, polkas, hornpipes and music of the liveliest character. I think my method gave the President a chance to shake hands with double the number of people he could have met had I played slow pieces. President Hayes' secretary told me it was a splendid idea, that the President was fess fatigued than he had been after previous receptions. The President evidently appreciated the work I was doing."

### Sousa Played "Cabuca"—and How.

President Arthur came next. "At one of Arthur's state dinners the President came to the door of the main lobby of the White House and beckoning me to his side asked me to play the 'Cabuca.' A young lady wanted to do a Spanish dance to that tune. When I explained that we had not the music with us, but would be glad to include it on our next program, the President looked surprised and said, 'Why, Sousa, I thought you could play anything. I'm sure you can. Now give us the 'Cabuca.'

"This placed me in a predicament, as I did not wish the President to believe that the band was not at all times able to respond to his wishes. Fortunately one of the bandmen remembered the melody and played it over softly to me on his cornet. I hastily wrote out several parts for the leading instruments and told the rest of the band to 'vamp.' We played the 'Cabuca' to the satisfaction of Mr. Arthur, who came to the door and said, 'I knew you could play it.'"

### Cleveland on Love Number.

The bandmaster found that his next chieftain, President Cleveland, was meticulous as to one musical program at least. This was the program for President Cleveland's wedding. Sousa writes:

"A week or so before the wedding I was notified that the President desired me to submit to him the program of music for the wedding, if I had made it out. I had not only done this, but had thoroughly rehearsed it, and went to the White House at once. Mr. Cleveland read the program carefully. He noticed a number by Arditi called 'I Am the Rose.' 'Of course, that is a compliment to the bride,' he said.

"Yes, Mr. President."

"Another number was from my opera, 'Desree.' On the program it appeared as 'A Quartette, The Student of Love.' He read it very slowly, then said, 'I think I'd play that number just as 'A Quartette,' leaving out 'The Student of Love.'"

"It's quite an effective number, Mr. President," I rejoined.

"Yes," he said; "doubtless an effective number, but I think it will sound just as well as 'A Quartette' without 'The Student of Love.'" Sousa adds that Mrs. Cleveland had an excellent taste in music.

### Harrison Know His Public.

The "March King" writes warmly of President Harrison, who was one of his favorite Presidents. He recalls that when he wished to make a tour with the United States Marine Band, and some opposition arose, President Harrison took his part.

"Next morning I was summoned to see the President. As I entered the room he rose, shook hands cordially, and, leading me to one of the windows which faced the Potomac, he said: 'Mrs. Harrison tells me that you are anxious to make a tour with the band. I was thinking myself of going out of town and'—with a smile—"it would be tough on Washington if both of us were away at the same time. I have thought it over, and I believe the country would rather hear you than see me, so you have my permission to go."

### "Garry Owen" for Roosevelt.

At a later point in the book Sousa gives a glimpse of Theodore Roosevelt during World War days:

"In September my battalion was ordered to Kansas City to take part in 'Old Glory Week,' where we gave a concert in Electric Park. Thousands surged about the bandstand and very near us I observed Col. Roosevelt and his family. I asked him if there was anything special he would like to hear. He replied warmly, 'It would make me very happy if you would play "Garry Owen."'

"By the way, in 1917 Roosevelt made a speech to the naval forces at Great Lakes and he said, with that famous grin of his, 'I'd give anything if I could go to war with

you, but so far this has seemed to me a very exclusive war and I was black-balled by the committee on admission."

### Fitzsimmons Meets "Little Fellow"

Bob Fitzsimmons was one of Sousa's friends. The bandmaster describes his first meeting with the prizefighter as follows:

"When we reached Providence, Bob Fitzsimmons, the new world's champion, announced himself at the box office.

"I'm Bob Fitzsimmons, champion of the world. I want a box to see this show."

"I'm awfully sorry, Mr. Fitzsimmons," said the ticket seller respectfully, "but all the boxes are taken."

"Then give me an orchestra seat."

"I regret to say that I haven't one left; in fact, there is only standing room."

"Then give me a standing room."

"And Fitzsimmons attended the concert standing. At its close he said to my manager: 'Let me see the little fellow that led the band. I just want to shake hands with the man who can draw more people than the champion of the world. I had a rotten matinee today.'"

### Playwright's Dinner Speech.

Sousa describes how Charles Klein, the playwright, was called upon to speak at a dinner:

"The poor fellow arose, looked about him helplessly for a moment, said haltingly, 'I am yours truly, John L. Sullivan,' and stopped for a full minute. Then, in a voice full of real agony, he asked, 'Will someone kindly hit me with a bottle?' and sat down."

Kaiser Wilhelm "commanded" Sousa to give a band concert at the Royal Opera House during one of the band's European tours. But there was a hitch, and Sousa gives his explanation of the affair as follows:

"When we reached the Royal Opera House for rehearsal Count Hochberg courteously informed me that, to his exceeding regret, the Kaiser had been called out of town and there would be no concert. I believe the advertising fever had taken possession of the German theater manager, and he had noised abroad the news of the Kaiser's command, in the hope of filling his house to overflowing for that night; I also believe that the Kaiser considered it a breach of good manners, and so called it off."

### Encores for King Edward.

Sousa fared much better with King Edward VII, who "commanded" a concert at Sandringham Palace. Sousa recalls that "the King demanded no fewer than seven encores and in most cases stipulated what they were to be. At the end of the concert he presented me with the medal of the Victorian Order and congratulated me on a fine performance."

There is an anecdote in the book concerning Edward Bok, former editor of the Ladies' Home Journal. Of him Sousa says:

"In the spring of 1901 I received a letter from Mr. Edward Bok, editor of the Ladies' Home Journal, offering me \$500 and the copyright if I would make a new setting for S. F. Smith's 'My Country 'Tis of Thee.' I immediately declined the offer on the ground that the public was wedded to the music which had been used for so many years, and added that in my opinion no music, good, bad or indifferent, could take its place."

### When Chaplin Led the Band.

The episode in which Charlie Chaplin figured occurred at the Hippodrome in 1915. Chaplin came to the rostrum and said: "I want to lead your band." Sousa asked, "In what number?" Chaplin confidently replied, "In the 'Poet and Peasant' overture."

"At the rehearsal," writes Sousa, "he mounted the podium, took my baton and as the band started the stately measures of the opening, he proceeded to beat time fully four times too fast. That well-known blank expression came over his face, but this time it was involuntary. 'That isn't it!' he exclaimed. I smiled. 'But I've played it many years,' I reminded him. Suddenly I realized that he remembered only the allegro and 'ad forgotten all about the moderato, so I told the band to begin again, this time with the allegro, and we were off."

Sousa, who is now 73 years old, has issued his latest book, on April 26, the thirty-first anniversary of the composition of his most famous march, "The Stars and Strips Forever."

AMERICAN  
SYRACUSE, N. Y.

JUN 24 1928

## Sousa Enters Literary Field

NOTED literary critics, booksellers and writers for musical journals welcomed John Philip Sousa, the famous bandmaster, into literary circles at a luncheon on Friday, June 8, at the National Republican Club in New York to celebrate the publication of his autobiography, "Marching Along."

The feature of the occasion, besides one of Mr. Sousa's graceful and characteristic talks, was the rendering by an impromptu quartet, somewhat augmented, of very mixed voices, of a ballad written by Mr. Sousa in 1877 entitled "The Free Lunch Cadets."

The title page of this early opus of the March King's, which is reproduced in "Marching Along," reads: "The Free Lunch Cadets, Words and Music by J. P. Sousa, as Sung With Great Applause by Griffin and Rice."

Leonard Lieblich, editor of the Musical Courier, and George Gattlan, superintendent of music in the New York public schools, officiated at the piano.

Nathan Burkan, counsel to the American Society of Composers, Authors and Publishers, spoke in praise of Mr. Sousa's activity on behalf of music copyright and protection, as did Frederic Melcher, editor of the Publishers' Weekly.

Other tributes were paid by Ralph Hale of Hale, Cushman & Flint, publishers of "Marching Along"; Harry Hansen, literary editor of the New York World; "Bob" Sherwood, bookseller and former circus clown, and Hollister Noble, managing editor of Musical America.

Sigmund Spaeth, author of "Weep Some More, My Lady," was master of ceremonies.

MAY 7 - 1928

## SOUSA RECOUNTS MEMORIES OF 50 YEARS OF SERVICE

His Autobiography, "Marching Along," Makes Musical 90's Live Again

By United Press

NEW YORK, May 7.—The United States, producing motor cars and plumbing fixtures faster than any other nation, also has produced most of the world's popular music in the last 25 years. American jazz is heard now all over Europe, and old-timers remember that before that the marches of Sousa could be heard on any afternoon in the beer-gardens of Germany or the wineshops of Vienna and Paris.

The age of the Sousa marches—which has not passed by any means—is vividly recalled in his autobiography, "Marching Along," published in celebration of his 50th year as conductor of his own band. Sousa, now 73 years old, makes the musical 90's live again with hundreds of anecdotes about the great and near-great whom he has known in his long career.

Composers, presidents, prima-donnas, prizefighters, actors, kings, and other celebrities, jostle against each other, and Sousa tells of how King Edward sent him pheasants, and Bob Fitzsimmons, heavyweight champion, demanded to shake the hand of the "little fellow who could draw a bigger crowd than he could," with equal gusto.

De Wolf Hopper met his first wife in the cast of one of Sousa's light operas, "Desiree," in which he made his debut. And he met three succeeding wives in the casts of Sousa's productions! Sousa met his own wife when he was directing the orchestra for Gilbert and Sullivan's famous "Pinafore," and married her out of the cast, and "lived happily ever after."

### Played At Age of 13

Sousa's musical career began when he was very young. He was a member of the Navy band at the age of 13, and has mastered every instrument, even the despised E. Flat alto horn. Before he was 18 he was conducting theater orchestras in Washington, D. C. In 1880 he became leader of the Marine band, in which position he served under five presidents, and built up the solid fame that has been his ever since.

The Sousa marches, more than 100 in number, are known the world over. The most famous one of all, which has almost become a national anthem, is the "Stars and Stripes Forever," which was completed in

Boston, April 26, 1897, just 31 years ago.

Sousa had a contract with his publishers, in those days, which provided him with the magnificent sum of \$35 for each march that he wrote! He also lists in his book 10 light operas, two overtures, 12 suites, 62 songs, six waltzes, 11 fantasies and 15 miscellaneous compositions. He is the author of several novels and books of musical instruction as well.

### Buried In Stand Collapse

Sousa tells plenty of anecdotes in the course of his recollections. When he was on one of his six European tours, his band played in Myra-Tydil, a small town in Wales. The stage had evidently suffered some amateur carpentering. When the band struck up "The Stars and Stripes Forever," the conducting stand collapsed and Sousa was buried seven feet beneath it!

"I went down in a cloud of dust," he says, "and the prima donna, believing I had been killed, rushed out on the stage screaming. I quickly righted myself, however, crawled up out of the depths, bowed to the audience, and said, 'We will now continue.' The concert was a complete success."

The Sousa of today, with smooth cheeks and only a small mustache instead of the magnificent black, curling beard of other days, is a vigorous, dynamic personality. The closing chapters of "Marching Along" contain opinions on almost everything from modern women to jazz, which, he declares, will last only as long as people "hear thru their feet instead of thru their brains."

Atlanta Journal  
JUN 17 1928

## An Attic Salt Shaker

By Orton Tewson

THE death of Sir Edmund Gosse, famous critic and essayist, recalls a story about him told by Walter Tille. For a very long time Gosse was served by the same barber, who was a great comfort because he did his work well and in utter silence.

"One day," remarked Sir Edmund, "he astonished me by an inclination to talk. Asking me to pardon him for any seeming presumption, he proceeded: 'I merely wanted to remark, sir, that I have been hobservin' your 'air, for a rather longish period. Time was when I thought as 'ow you might lose it, but, now, sir, I am sure you will die in your 'air. Yes,' he repeated, 'you will die in your 'air, sir.'"

A good—and, I am told, perfectly true—story about Rudyard Kipling has it that an autograph hunter having read that Kipling never put his pen to paper for less than half a crown (sixty cents) a word, conceived the idea of sending five shillings (\$1.20) to the great man, together with his autograph album, thinking to obtain the coveted two words. The album came back without the five shillings, but instead of finding the signature "Rudyard Kipling," as he fondly hoped, these two words greeted him: "Thank you."

But Kipling was once beautifully "had" by a village innkeeper, who also drove the local bus. One day the latter had the misfortune to injure one of the trees in front of Kipling's house, by driving into it. Kipling wrote him an angry letter of complaint, which the innkeeper promptly sold to a guest of the inn. Not hearing in reply, the author wrote again, this time a more violent letter, which immediately brought him twice the price of the first.

A few days later Kipling called on the innkeeper and demanded to know why he had received no answer to his letters.

"Why, I was hoping you'd write me some more," said boniface.

And then he told the author what he had done with the two letters. "They pay a good deal better than bus driving," he added.

A young farmer of Virginia with whom John Philip Sousa was lodging during a quail shooting expedition, had never been twenty-five miles from his home, and he confessed to the famous conductor that it had been the dream of his life to go at least as far north as Washington. But he could never afford the trip, he said.

"Of course, you can," replied Sousa.

Thereupon, Sousa—who tells the story in his memoirs, "Marching Along"—outlined a plan whereby the farmer was to accompany him on a horseback ride to the capital and receive \$5 a day for his time as well as pay for the use of the horse Sousa was to ride. The farmer was delighted.

"We started next day," chuckles Sousa. "At noon we stopped at a farmhouse for luncheon. The farmer's wife said:

"'What will you have—fried chicken or ham and eggs?'"

"My friend chose ham and eggs. We stopped at still another farmhouse for the night and at supper when he was asked what he would like to eat, my companion repeated:

"'Ham and eggs.'"

"Indeed, on that ten-day trip to Washington, his invariable choice for breakfast, dinner and supper, was ham and eggs.

"When we finally reached the capital he went to the Hotel Willard, where I handed him the menu card with at least 150 items on it, saying:

"'This is a first-class hotel, Jim. You must be hungry as a bear, so just take anything and everything you want.'"

He looked it all over carefully, his face growing more and more serious, and then moaned as he dropped the menu card:

"'Tain't here, 'tain't here.'"

"'What ain't here?' I asked.

"'Ham and eggs.'"—(Cpr., 1928.)

JUN 23 1928

## Recollections by the March King

MARCHING ALONG—RECOLLECTIONS OF MEN, WOMEN AND MUSIC. By John Philip Sousa. Hale, Cushman & Flint. \$5.

Reviewed by G. W. Harris

"THE March King" has had a remarkable career; his life has been rich in interesting incidents, rich in contacts with persons of importance in their day, and not devoid of adventures. He tells the story of it all modestly and simply, with mellow humor and kindly wisdom, of course, making much of those incidents and contacts; and he has achieved a readable and exceptionally entertaining book. Moreover, it is a well-written book.

His real name is John Philip Sousa. Don't let any joker mislead you into believing it is something else. Many years ago Colonel George Frederick Hinton, publicity promoter, started a story that the bandmaster was a foreign-born musician (who emigrated to America with a trunk marked "S. O. U. S. A.") Sousa says that he has had to "deny it in Afghanistan, Beloochistan, Carniola, Denmark, Ethiopia, France, Germany, Hungary, Ireland, Japan, Kamchatka, Lapland, Madagascar, Nova Scotia, Oporto, Philadelphia, Quebec, Russia, Senegambia, Turkistan, Uruguay, Venezuela, Wallachia, Xenia, Yucatan and Zanzibar, but even with this alphabetical-geological denial on my part, the story—like Tennyson's brook—goes on forever."

HE WAS born in Washington, D. C., on November 6, 1854. His father was Antonio Sousa, a Portuguese, born in Spain; his mother, Elizabeth (Trinkhaus) Sousa, born in Bavaria. He writes, "Had I an opportunity to be born again, I would select the same parents, the same city and the same time." From earliest childhood his only desire was to be a musician. His father, who had played trombone in the Marine Band since 1850, had the boy enlist in the corps when he was thirteen. At fifteen he was a teacher of violin; at seventeen a conductor of operettas; at twenty-six a national figure as conductor of the United States Marine Corps Band. After twelve years of service, under five Presidents of the United States, he resigned to organize his own concert band, at the head of which for thirty-six years he has ministered to the love of good music, on tours at home, in Europe and around the world. On May 31, 1917, he was commissioned a lieutenant, senior grade, in the United States Navy and served at the Great Lakes Naval Training Station and elsewhere until the end of the World War, retiring with the rank of Lieutenant Commander, U. S. N. R. F.

Sousa's Band has traveled, in all, 1,200,000 miles. "And this was accomplished quite without subsidy, depending entirely on our own drawing power. From the ranks of the band have arisen several men who are now conductors of their own bands; among them, Herbert L. Clarke, Arthur Pryor, Walter Rogers, Bohmair Kryl, Fred Gilliland, Frank Simons and others. I am proud to call them graduates of Sousa's Band." In the early days nearly all of the players were foreigners, but today the band has become almost entirely American in personnel.

AS CONDUCTOR of the United States Marine Corps Band in Washington, Sousa had abundant opportunity to form his own estimates of the several occupants of the White House with whom he came into more or less intimate relationship.

I was not soon to forget the sane, impartial Hayes, with his clear vision and his valor, the integrity of Arthur, the democracy of Cleveland, the brilliancy and idealism of Harrison. The office of President is a great one; to every true American it seems the greatest on earth. And to me, as I was engaged in weaving a background of music for the pageantry of it, there came a deeper realization of the effect of that office on the man. Whatever acrimonious discussion might accompany a political campaign, the moment a man became President, the office glorified him. He would be ordinary clay, indeed, if he did not respond to that stimulus, and live up to the grandeur of his position. I never knew a President who did not regard with reverence his duty of controlling the destinies of the nation.

The President who impressed him most deeply of all was Harrison. "Few intellectual giants have graced the Presidency, but General Harrison was one of them," he declares. "He was a great wit. His sense of humor was ever alert, and his conversation consistently scintillating and satirical; the most brilliant speech I ever heard was one he delivered at a Gridiron Club dinner. . . . Courteous and kindhearted, he was a gracious man to meet." (This is an interesting corroboration of the opinion of H. L. Stoddard, advanced in his book of reminiscences "As I Knew Them," that Harrison was the *brainiest* of our Presidents since Lincoln.)

Woodrow Wilson was the only President who ever ignored a serenade by Sousa. Late in 1917 the Navy Band Battalion was ordered to Washington (as well as several other cities) to help in the first Liberty Loan drive. While there Sousa planned a serenade to the President. President Wilson is not mentioned by name in the book, but here is the account of what happened:

We marched from Hotel Willard up to Sixteenth Street and came to a halt beside the Executive offices. The

streets were crowded and the officers and clerks from the War, Navy and State Departments overflowed the steps and balconies of those buildings. I played three pieces and at the third fully expected the appearance of the President, for that is the custom in serenades. I played still another and no President. One more and then we closed with "The Star-Spangled Banner" and marched off, 350 disappointed boys, who had had, a yearning to behold their Chief Executive.

"Music," says Sousa, "whatever may be the opinion prevailing at home and abroad, is a vital and integral part of American life." He has always selected his programs according to his own conception of the dictates of good taste—despite a good deal of criticism. He denounces artistic snobbery. He calls "Turkey in the Straw" a magic melody that any one could be proud of having written; but he is equally enthusiastic about the truly great compositions of the masters. His admiration for Wagner and Beethoven is profound. He played "Parsifal"—or excerpts from it—ten years before it was produced at the Metropolitan. Marches are, in a sense, his musical children—he has written more than one hundred marches. "A march stimulates every center of vitality, wakens the imagination and spurs patriotic impulses which may have been dormant for years. . . . But a march must be good. It must be as free from padding as a marble statue. There is no form of musical composition where the harmonic structure must be more clean cut."

HE BELIEVES there is no absolutely national music anywhere. "An attempt to place a melody within geographical limits is bound to fail. Rhythmic qualities are imitated in all popular forms, but music, although it has many dialects, is, after all, a universal language." His comment on jazz is particularly interesting:

Jazz, like the well-known little girl with the curl, when it is good is very, very good, and when it is bad it is horrid. The greater part of it is very bad. Its popularity is the result of the avowed tastes of those people who care only for music which is strongly rhythmical. Its harmonic structure is not new and its melodic design is very, very old. I have seen advertisements offering to teach the "art" of jazz in *twenty lessons!* And this wonderful art will, I am positive, some day disappear—when the dancer tires of it—unwept, unhonored and unsung. It is raging now, to be sure, and has a considerable following, but it does not truly represent America to the world; it does reflect a certain phase of the world's life (not America's alone), since it employs primitive rhythms which excite the basic human impulses. It will endure just as long as people hear it through their feet instead of their brains!

The book is lavishly illustrated with half-tone reproductions of photographs; and in format, typography, binding and all the details of book making is a distinct credit to the new firm, whose first publication it is.

BRATTLEBORO, VT.  
REFORMER

SEP 13 1928

## Among Our Books

At the  
BRATTLEBORO LIBRARY

Marching Along.

By John Phillip Sousa.

Recollections of ~~his~~ and  
Music.

John Phillip Sousa has at last written his own story of his life. Modestly and simply he tells it, full-flavored with incident and anecdote, with mellow humor and kindly wisdom; how by using well the genius entrusted to him he has won success and happiness in ministering to one of the finer attributes of human nature—the love of good music.

The life-story of this remarkable man—from baker's boy to "March King"—is the romance of a patriot through the years from the Civil war to the World war and after, of a staunch American and a citizen of the world. At fifteen he was a teacher of violin; at seventeen a conductor of operettas; at twenty-six a national figure as the director of the United States Marine Corps band. For thirty-six years he has been the dominating spirit of Sousa's band, beloved entertainer of the American people, on tours at home, in Europe and around the world. An expert trap-shooter, the author of several novels, a composer of world-wide renown, writer of the most popular marches we know today, on May 31, 1917 he was commissioned a lieutenant, senior grade, in the United States navy and served, at the Great Lakes Naval Training station and elsewhere, until the end of the World war, retiring with the rank of lieutenant-commander, USNRF.

This is far more than a book for music lovers. Sousa's many-sidedness is revealed throughout these pages; his struggles, triumphs, associations with actors, artists and sportsmen, with presidents and kings—the half-century career of a man who still continues to be a vital figure in American life.—From the Jacket.

ALBANY, N. Y.  
TIMES UNION

SEP 17 1928

## LIBRARY LISTS NEW BOOKS

"The Life and Times of Pieter Stuyvesant," by Hendrik Van Loon, is one of the new books at Harmanus Bleeker library.

Van Loon is an author well qualified to tell the story of life in New Netherlands and New Amsterdam among the patroons and to trace the career of the last governor, Pieter Stuyvesant.

Other books to be on exhibit next week include: "The Gangs of New York," by Herbert Asbury; "Marching Along," by John Phillip Sousa; "Through Jade Gates," by ~~Harold~~ Cable and Francesco French; "In Search of England," by H. V. Morton; "French Literature," by Irving Babbitt; "Beginning to Fly," by Merrill Hamburg; "John Bunyan," by G. O. Griffith, and "The Mysteries and Secrets of Magic," by G. J. S. Thompson.

These books may be found on the "new book table" this week at the Harmanus Bleeker library and may be borrowed after September 22 from any Albany public library.

CINCINNATI, O.  
ENQUIRER

*Times Star*

OCT 6 - 1928

"Marching Along," by John P. Sousa. The memories of one of the best known bandmasters of our time and the composer of many popular marches. His experiences were many and varied and not only the musician, but the general reader will find them interesting.

*Tribune*

*Marian Ind.*

OCT 6 1928

"Marching Along," by John Phillip Sousa, is far more than a book for music lovers. He is still a vital figure in American life and his life story which he has written modestly and simply is the romance of a patriot through the years from the Civil war to the World war and of a staunch American citizen. It tells in a delightful way of his struggles, triumphs, associations with actors, artists and sportsmen, with presidents and kings.

THE OUTBOARDS STAGE A FREE-FO



## Band Master—Composer Successful Author, Too

By CLIFFORD EPSTEIN.

After directing his band through a season of some 300 concerts, John Philip Sousa, one would think, should be content to give his right arm a rest.

But the doughty and somewhat grizzled "March King" drops his baton only to pick up the pen. Not the composer's pen, but the pen of

the novelist. Few probably of those who watched the 74-year-old bandmaster put his musicians through their paces in the Coliseum at the State Fair Grounds Sunday knew that before them performed a man who in his "leisure" hours spins yarns and, what is more, sells them.

For it's John Philip Sousa, the bandmaster, composer and novelist. And, one suspects after talking with him a few minutes, his "lit'ry leanings" lie next to his heart. For in speaking of bands, marches, the Republican party, state fairs and Pullman porters, he invariably comes back to his fiction.

"And I guess they're pretty good novels, too," he said, "because they sell a pile of them."

### THE FIRST NOVEL.

Mr. Sousa published his first novel 15 years ago. It was called "The Fifth String." And he tells a good story about it—the joke being on Edward Bok, the editor and publicist.

"Bok and I were old friends," he said. "One day I got a letter from him saying, 'write me five bars of music for "God Save the King" and I'll pay you \$500.'

"Well now, I couldn't improve on the original music of the piece and I told him so. But he was insistent and kept at me. And I kept turning him down.

"Well, he finally trailed me to Manhattan Beach, where the band was playing. He did everything but wave that \$500 in my face. 'Come, now,' he says, 'five bars of music for "God Save the King" and the five hundred is yours.' I looked at him and said, 'Bok, there's no use of your asking me again, five hundred or no five hundred.'

"And then I said to him, 'Look here, you're the editor of a great magazine. I'll sell you a novel.'

"'You'll do what?' asks Bok. "'I'll sell you a novel,' I repeated. He looked at me as though I were talking through my hat. 'Where is it?' he asked. 'Oh, I haven't written it yet, but I've got it in my head and, what's more, it's a good novel.' Bok smiled sympathetically and replied, 'Sousa, you'd better stick to writing marches.'

### LITERARY DIGNITY.

"Well, two or three years later I completed the novel. And I wrote and told Bok about it. I got back a letter something like this: 'If you will submit your manuscript to us, we will be glad to inspect it.'

"Well, now, that hurt my literary dignity. I always felt that he should have written, 'Find enclosed check for \$5,000. Please send us your manuscript.'

"Anyhow, I didn't negotiate any further. Sometime later we were in Indianapolis. The manuscript of my novel was in my luggage. One day my secretary showed it to a representative of Bobbs-Merrill of that city. That night Mr. Bobbs invited me to dine with him. He had heard of the novel. And I sold it to him on the spot. 'Will you take 10 per cent in royalties and let us advertise the book heavily, or will you take 20 per cent on the basis of a conservative advertising campaign?' Mr. Bobbs asked me. 'I'll take 10 per cent and put it over with a bang,' I told him. And they did. And the book is selling even today."

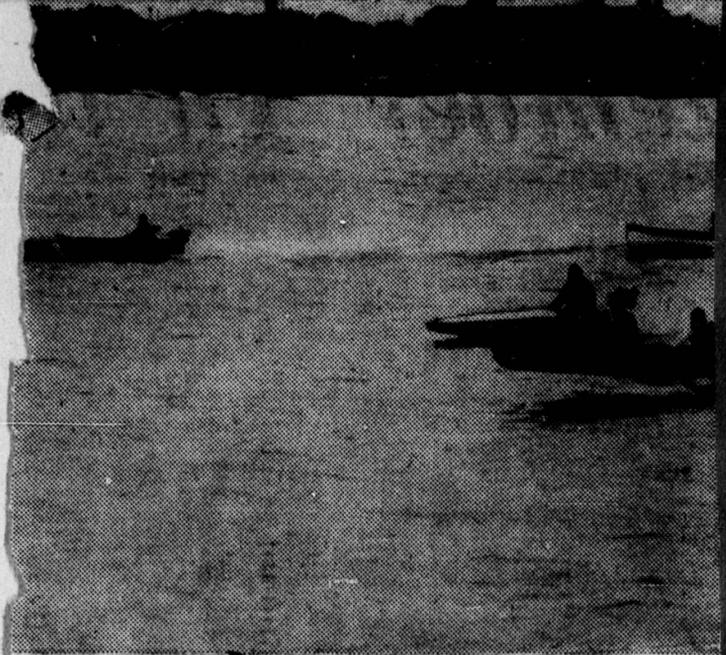
Mr. Sousa's other novels are "Pipetown Sandy" and "The Transit of Venus."

"Will there be any more?" he was asked.

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"Now that you ask it," he replied, "I've got 15 chapters of a new one written. But I haven't been able to find the manuscript for six months. It's probably in the attic at home."

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Mr. Sousa's autobiography appeared recently in the Saturday Evening Post. Aspirants to that periodical will be interested to know that the bandmaster was paid \$12,000 for 60,000 words.

"Yes, sir," he said with the air of one who has established a record, "they paid me 20 cents a word. Before I sent them the manuscript I asked my daughter Helen to read it. She went through it and reported to me. 'It's great, dad,' she said, 'beautifully written. But, dad, there are four words in it that I think should come out.' I asked her what they were. 'Well,' she said, 'there's an unnecessary "and" on page 39, a "but" on page 63, an "if" on page 81, and a "very" on page 102.'

"But," I answered her, "don't you know that if I cut those four words out it will cost me 80 cents?" She insisted and I made the sacrifice."

Mr. Sousa is now in his thirty-sixth season with his band. This in addition to 12 years as leader of the Naval Band.

"Don't you sometimes get tired of it?"

"Never," he said, "never. I like it with all my heart. And I suppose that's why, after all these years, the people still like to hear my band."